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ABSTRACT

This guide for trainers offers a comprehensive child-centered perspective on training field workers in early childhood education. The theme of the role of play in child growth, development, and learning runs throughout the guide while its form, a series of structured exercises to help trainers handle all aspects of the subject, emphasizes the importance of appropriate training methodology. The first section of the manual helps trainees understand their own personalities, which is intended to help teachers assess their own strengths and weaknesses, as well as the influences, attitudes, and values that underlie their interactions with children. The second section explores adult perceptions of children and childhood, building on a theoretical and researched base. The next two sections teach trainees aspects of program design such as the use of space, time, and materials, providing a systematic guideline to develop classroom programs and interactions. The fifth section describes several strategies and methods to enhance teacher skills in relation to individual expertise and the sociocultural context, with an attempt to develop value for local crafts in the classroom. The last section deals with strategies for parental involvement and community support. Five appendices give further details on movement, games for training, ideas for activities, selected videos useful in training, and science activities. Contains 46 references. (TJQ)

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Playing to Learn

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A training manual for early childhood education

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Playing to Learn

A training manual for early childhood education

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Foreword

During the last two decades, there has been an impressive expansion of childcare services in India in quantitative terms, but with inadequate attention to the content and quality of child education. However, with the growing realisation that we require more qualitative changes in programmes of early childhood education, the need for greater attention to the training of childcare workers is also being perceived.

Although resource materials for field workers do exist, there are still few educational materials available to help train childcare workers to implement effectively a curriculum that promotes the holistic growth and development of young children. It is in this context that the present training manual in Early Childhood Education fills a gap in terms of both content and methodology. Based on the many years of practical experience of the writers, supported by the rich inputs of the Resource Persons, and carefully field tested, this manual offers a practical 'hands-on' guidebook which I hope will be useful to trainers in the field.

The M.S.Swaminathan Research Foundation (MSSRF) is happy to bring out this timely and need-based publication. We are indebted to the Resource Persons for their contributions, to the participants with whom the modules were field tested, to the editor and to my colleagues at the MSSRF who have helped in several ways in developing and completing this work.

Particular thanks are due to the Bernard van Leer Foundation for financial support. Our gratitude also goes to the Government of Tamil Nadu (Directorate of Social Welfare, Department of Teacher Education, Research and Training and Tamil Nadu Integrated Nutrition Project) for participating in this endeavour. We hope this manual will be widely used to help our young children to achieve their full genetic potential for all-round development.

M. S. Swaminathan

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Chairman
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Madras
29 July 1995

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Introduction

ABOUT THE BOOK

This manual is intended to be a guidebook for trainers, offering them a comprehensive child-centred perspective on training field workers in ECE (Early Chilhood Education). Through its various sections runs the theme of the role of play in child growth, development and learning. At the same time its form, which is a series of structured exercises to help trainers handle all aspects of the subject, emphasises the importance of an appropriate training methodology.

Why play ?

In the field, a teacher of young children (and this term includes *anganwadi* workers, *balsevikas*, creche workers, nursery teachers and pre-primary teachers) works under many constraints. Even if she is well aware of the basic need for children to be free, move, touch, explore and be playful, she may still be unable to provide for this, due to lack of space, or equipment, or administrative requirements which oblige her to be regimented and adhere to a dull routine. The worker may also herself come from a family with a prescribed code of conduct, where going out to earn is only due to economic pressures. The workplace often seems to be far removed from personal reality. In such situations, it is essential to help the workers come to terms with such conflicts by giving them an understanding of social and professional issues, which would boost their morale and motivation.

What methodology ?

This must, however, be done in meaningful, practical, simple ways that match their educational level. A mere study of theory related to child development may not be adequate. An understanding based on reflections of their own life experiences, together with an approach that releases their inner reserves of warmth, love, creativity and concern is required. Hence the constant emphasis in this manual on the affective component of learning for the workers. A playful, participatory and enjoyable approach to training, which gives participants joy and satisfaction in their learning, is more likely to lead to a fuller and more rounded understanding of the role of play in the development of the child. It would further help them to internalise those values, so that they would continue to use play-based approaches in the classroom long after the training is over. As the saying goes, 'As you are taught, so shall you teach'.

While stressing on a practical approach, it is at the same time necessary to provide a theoretical base. This is done here through brief theoretical descriptions of the characteristics of children 3-6 years old and their needs and abilities. Trainers can also draw on additional, theoretical materials from the readings suggested in the annotated bibliography. This is essential for trainers in order to be aware of the rationale behind a play-based curriculum.

The content

Beginning with an understanding of their own personalities, which is intended to help teachers assess their own strengths and weaknesses as well as the influences, attitudes and values that underlie their interactions, the manual goes on to adult perceptions of children and childhood, building on a theoretical and researched base.

The next two sections lead the trainees to study some aspects of programme design i.e., the use of space, time, and materials, providing a systematic guideline to develop classroom programmes and interactions. The fifth section describes several strategies and methods to enhance teacher skills in relation to individual expertise and the sociocultural context, with an attempt to develop value for local crafts in the classroom. This identification of indigenous skills is a step in making education programmes culturally relevant from the earliest years. The last section deals with strategies for parental involvement and community support, since a total picture of childhood and child education can emerge only with community participation. The appendices give further details on movement, on games for training, on ideas for activities, on selected videos useful in training, on science activities and finally further readings.

The structure

The purpose of the manual is to provide guidance as well as a framework for the content of training, with emphasis on a participatory and self-directed methodology. The exercises, sessions and ideas are suggestive, not exhaustive. It is expected that trainers will create more such sessions to suit their specific needs. Further, there is free scope for regional variation in the selection of songs, stories, crafts, games, etc. These sessions should enable field functionaries to experience an active, participatory, learning situation. The exposure to a process which involves all participants in an organised sequence helps to focus on the reality of working with children, taking account of practical difficulties in the field. Each section is schematically represented below :

Section Title

Introduction

	Unit 1	**Unit 2**	**Unit 3**	**Unit 4**
UNIT TITLE				
Content description				
Objectives				
Time				
Method				
Questions for discussion				
Related issues				
Learning outcome				
Assignment				

The introduction and aim of each section outlines the general content and issues dealt with. Each aspect of the aim relates to one unit of the section. The trainer will get an idea of the number of units in one section from the number of listed goals. The units deal with the actual steps for conducting sessions.

What the manual is not

It must be stressed that this manual is *not* a compendium of ideas for teachers to use directly in classrooms with young children. There are today many such manuals and guidebooks, and a list of some of these will be found in the bibliography. While it is true that in some sections a number of ideas for classroom use have been suggested, these are intended mainly to enhance teachers' skills and perceptions and stimulate further independent activity by teachers. Similarly, some of the games may be played with children, but for very different purposes. Here they are intended to create awareness, stimulate creativity or promote skills in teachers. Most of the exercises and games are intended for *adults*, to enrich their own understanding.

How this manual was created

The basic ideas for the manual were built up through a series of interactions and a workshop involving several resource persons, while others added to it at later stages. A week-long workshop with about thirty practising trainers drawn from both Government and NGO training institutions, and a follow-up workshop of four days, served as an opportunity to set out and also field-test the ideas. It is hoped that more exercises will be added to this open-ended structure from time to time by trainers themselves so that subsequent editions will be enriched.

How to use this manual

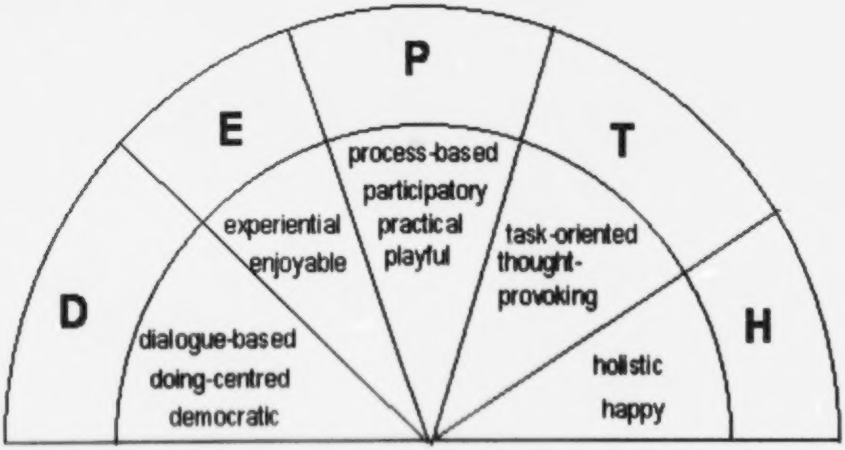
The exercises in the manual have a certain sequence and continuity, starting from teacher attitudes and understanding of children, going on to programme design, activities and teacher skills, and concluding with relationships with parents and communities. However, it is not necessary that it be used only as a whole, or in this sequence. Trainers should feel free to dip into it, pick and choose what they require in each situation and develop their own combinations and schedules. Several such schedules can be developed for short training courses of varying durations, from three days to two weeks. The schedule in each case can be decided depending on the needs of the participants, the time available and access to suitable resource persons.

The manual is likely to be most useful with teachers or workers who already have some experience in the field, but most of the exercises can be modified for use with beginners and pre-service trainees as well.

Conclusion

The manual has tried to avoid merely talking about concepts like play, learning by doing etc., which often degenerate into slogans but tries instead to spell out concrete suggestions for implementation. It lays stress on the organisational skills and holistic perspective of teachers rather than on a list of activities to be followed mechanically. In the end, we all learn by doing. Readers are invited to 'do' and then to respond with suggestions, comments, and criticisms, so that 'doing' becomes perfected, like play, and leads onward to more learning for everyone.

Here is a simple way to remember what the methodology is about—DEPTH.



ABOUT PLAY IN CHILD DEVELOPMENT

The care of the young is the primary responsibility of the family in all cultures. However, social and economic conditions have necessitated mothers to be part of the workforce in order to make a living. Alternative systems of early childhood care and education have therefore been the focus of governmental concern and policy planning. This concern became essential in response to a growing number of children needing attention in poverty groups. It became imperative to take action. Families needed societal support for childcare.

Several children are growing up in group care as a result of many schemes launched by government and voluntary groups since 1972. What now needs attention is the training of the workforce and highlighting the goals and objectives of early childhood education and care. A proper orientation towards children requires a humane disposition, an ability for nurturing and knowledge about the changing growth needs of children with their individual variations and patterns. Quality care of the young is an investment in human resources, towards its sustenance and enrichment.

It may be true that the care of the very young is part of their natural interaction with adults in any society. Yet in each culture there is a variation in the way people live, in what they value and aspire for. Those involved in the group care of children must be aware of childcare in a *cultural* context. Workers in Early Childhood Education Programmes (ECE) must be familiar with:

1. The needs of children in relation to age.
2. The child's natural desire to be active, responsive and take part in participatory activity.
3. The patterns of interaction and activities that will foster physical, social, emotional and cognitive growth, as also language and communication skills.
4. Identifying social and cultural practices as well as social and cultural concerns for children.

The idea that children are active participants and constructors of their environment ought to receive due respect and attention. There must exist adequate regard for a child's activity that is natural to her since that is what comprises the essentials of play and playfulness. Play for child development is the theme of this manual.

The chart on the next page is a handy guide which summarises the basic principles of a play-based curriculum, using the world CHILD for recall.

Some Principles of a Play-based Curriculum

Co-operation	rather than	competition
Holistic development	rather than	cognitive learning alone
Individuality	encouraged rather than	conformity
Learning	as fun emphasised rather than	teaching alone
Doing	and understanding rather than	rote learning

Playing to learn

In this manual we wish to familiarise ECE workers with the idea of the value inherent in children's natural urge to play. As adults we often feel children keep touching, throwing and moving things without any real need to do so. However, we must keep in mind that it is children's essential playfulness that leads them on to explore, classify, sort etc., that is, they think and learn primarily by being active.

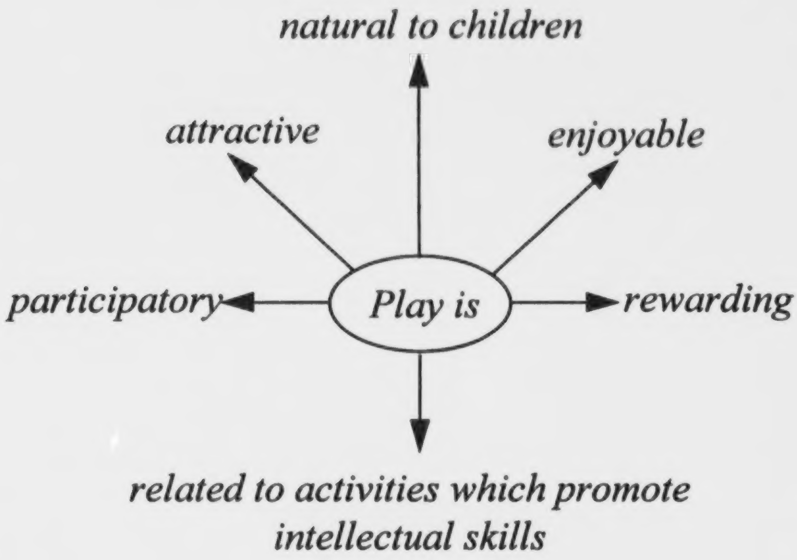
Play being serious business for children, it is wise to focus on understanding the different aspects of play. An environment which allows the maximum amount of play seems best suited for them. During play,

children are involved in what they are doing;
children almost always initiate the activity on their own;
there is self-directed activity which has intrinsic joy;
the learning outcome is only incidental but it helps promote curiosity, wonder and a sense of discovery.

Trainers need to stress that for children play is spontaneous. They must also be made to understand the value of play as an activity which helps to initiate exploration, generate curiosity and develop problem-solving skills, all of which are essentially elements of learning.

What is play?

A four-month old infant kicking his legs, throwing up his arms, looking at a dancing doll and squealing with joy is quite a familiar sight for many of us. A young baby of 18 months may sit beside his mother banging two plates and vessels together, once in a while beating them with a ladle. Infants like to be close to their mother while she does household chores. The activity may vary with the activity of the mother. A group of four to five year olds may place some leaves and flowers in a row and act as though it were a feast where children are eating snacks at school. All these are instances of play. Almost all self-initiated activity of children are instances of play in their natural context.



If you were to review the objectives of early childhood education they would be very similar to these attributes of play. Children learn best when they participate in activity, are encouraged in what they do and are rewarded adequately. Learning and play seem to be two facets of the same reality.

Why is play so important?

Young children's growth and development has a pattern and sequence related to age. Children progress in several areas such as in physical growth, capacity for language, comprehension or in skills of interaction. Children need to move in order to master body control; they need to explore, manipulate objects and repeat actions to exercise their mental skills. With enough opportunities to handle materials, experience the space around them, and perform tasks of increasing complexity, children get nourishment for their growth needs.

In the formative years between birth to the age of six, children must be in environments that enhance their major domains of growth in physical, motor, comprehension and communication skills. Their environment must give them enough impetus and challenge. This is done by providing them adequate experiences with objects and interactions whereby they may indulge in activity which appeals to their basic playful nature.

Children between three to six years of age have enough physical maturity to move independently. Being able to move around in a safe and supportive environment will allow children to seek activity which helps them to explore, experiment and discover things for themselves. This task of designing an exciting, nurturant, safe environment is for the preschool teacher to ensure. Trainers can talk about the characteristics of growth in children and the way they learn. This in turn will help trainees to develop ideas for providing a conducive environment for them.

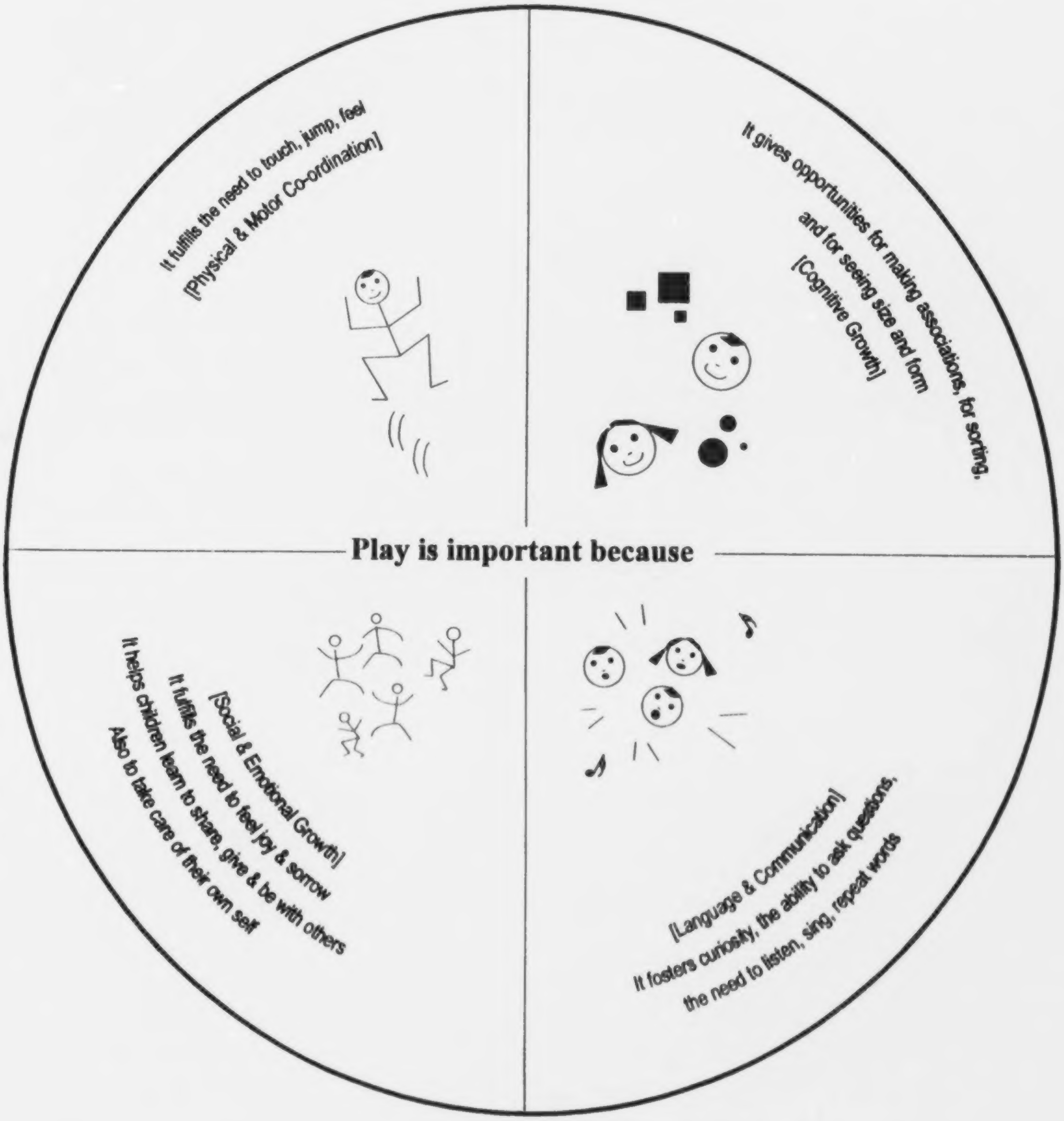
Modern thinking on education affirms that the goal of the teaching-learning process is to generate curiosity, so one can discover, manipulate and experiment. Children by nature do not just listen and follow what they are told blindly. They have active, agile minds by which means they process whatever information they receive, so that they can act on the environment and construct their own reality. If this were not so, how could language be learnt or how indeed could they learn any concepts at all? Reality cannot be taught. Children learn mostly by being part of their environment. This total interaction is what comprises children's play. Play also fosters :

mastery;
exploration and novelty;
thinking and language;
creativity;
social training, norms and values;
emotional balance.

Therefore, learning centres for young children should have certain basic requirements which encourage play. The types of play materials, furniture, the colours used and the variety of experiences provided for the child all matter and ought to have the child's interest at heart primarily.

Objectives of a play-based curriculum

- To create a stimulating environment with appropriate materials
- To enable children to be active participants in an environment which gives free access for exploration and flexibility for child-initiated changes
- To generate warmth, nurturance and support for children to feel safe and secure so as to stimulate their natural curiosity about things



Play is important because

It fulfills the need to touch, jump, feel
[Physical & Motor Co-ordination]

It gives opportunities for making associations, for sorting,
and for seeing size and form
[Cognitive Growth]

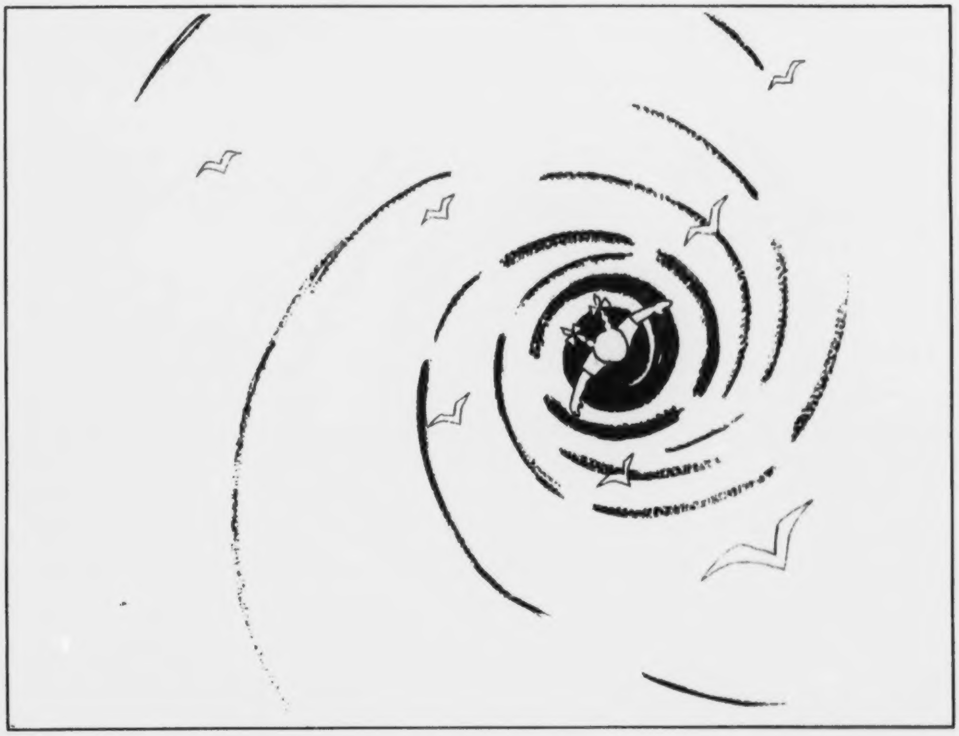
[Language & Communication]
It fosters curiosity, the ability to ask questions,
the need to listen, sing, repeat words

[Social & Emotional Growth]
It fulfills the need to feel joy & sorrow
It helps children learn to share, give & be with others
Also to take care of their own self

Areas of growth and their characteristics during 3 to 6 years of age	*Equipment or activities that foster growth during 3 to 6 years of age*
Physical and Motor Growth Growth and control of muscles is fostered by nutrition as well as use and exercise. Children have an urge to gain mastery and control over the body and its movements. It is common to see children climbing ledges, window sills and chairs just for fun.	Toys to push and pull; swings and other outdoor play equipment. Wooden beads, blocks, a ball and a variety of materials to experience different textures. Space to run, easy heights to climb, free play as well as games played in a circle.
Cognitive Growth and Language Development A young child can almost never be doing nothing. Touching, exploring, asking questions and being an active participant are essential attributes at this age.	Puzzles to make, objects to manipulate. Experiences for exploring nature, through experiments or games. Use of many coloured blocks; stories to listen to and songs to sing. A forum for dialogue.
3 to 5 year olds can distinguish colour, shape, draw a circle, square and solve simple puzzles.	Opportunities for interaction and a range of challenging tasks are essential.
Emotional and Social Growth Being with peers satisfies the need to talk, listen, learn and share experiences. Describing their fears, joys and taking initiative in doing so are features of emotional growth.	Listening to stories, playing in supervised groups, taking turns on the swing are experiences that nurture value for social norms and help children to gain control of emotions. Children learn to be part of a group, which is necessary to build a strong foundation for becoming a responsible adult.

Section 1 Understanding Ourselves

UNIT 1.1 **STORIES FROM CHILDHOOD**
UNIT 1.2 **CHILDHOOD MEMORIES**
UNIT 1.3 **REFLECTIONS ON THE PERSONALITY**
UNIT 1.4 **THE ADULT-CHILD INTERACTION**



Section 1 Understanding Ourselves

Here we make a concerted attempt to direct the trainer's attention to the non-material aspects of classroom atmosphere, that is, the *human* contribution. It is simple enough to gather some objects together and organise a colourful space; however it is more important to know how to speak to and behave towards children. How much time should children spend only with objects? When does the child need guidance? Does the child feel happy and free? One needs to be able to deal with these aspects too.

To make early childhood education and the caregiver more child-friendly is essential. Perhaps an understanding of what children are all about, or what is meant by a *child-oriented interaction* can best be got from adult perceptions of childhood. For those of us who nurture groups of children it is worthwhile to examine:

our own perceptions of childhood needs;
spontaneous patterns of adult-child interaction;
our understanding of the child's specific behaviour in relation to adult tolerance levels;
the adaptability of adults and how it affects children's behaviour patterns.

To explore the adult self is indeed a huge task. There often exists a theoretical understanding of what needs to be done for children, but what actually *is* done does not match this. There is a need to sensitise personnel in early childhood education to the influences of adult actions.

An important aspect of training is to help teachers (or workers) understand that their perceptions, responses and relationships are closely related to their own childhood, that is, their experiences of growing up and the nature of the encounters they had. Childhood memories have deep-rooted impact, so it is essential for teachers to review the experiences they are offering to young children.

Trainers are made aware of easy methods to understand the sociocultural and psychosocial background of trainees. Knowing what trainees feel, think and believe would naturally lead to an appreciation of their personalities. This in turn would also help trainees to reflect on, absorb and perhaps adapt to more rewarding ways of dealing with children.

This section deals mostly with activities for trainees though not necessarily for children. These participatory exercises could have indirect bearing on classroom dynamics. The aim is to:

1. Understand the nature of childhood memories and identify early childhood interactions that influence learning.
2. Reflect on adult perceptions of childhood and explore adult patterns of interaction with children.
3. Reflect on personality characteristics necessary for dealing with children.
4. Develop sensitivity and attitudes that enrich classroom interaction.

UNIT 1.1 STORIES FROM CHILDHOOD

Content description

We have all been told stories when we were children. Listening to grandmother tell stories is a fairly typical pastime for children in many cultures. As we grow we have selective recall of childhood stories, events, experiences and emotions. The reason why memory is selective in what it stores might throw some light on childhood itself and what children really value. As adults we can try to analytically comprehend why we remember what we do. Through the use of specific theatrical exercises and creative drama trainers can help trainees to identify adult attitudes and trace their roots in childhood. In this process of identifying the ready recall of one's own childhood experiences trainees can relate to what might actually appeal to children themselves.

Objectives

- To listen to and understand stories from the participants' own childhood
- To comprehend features that make childhood experiences significant
- To discuss the essential features of childhood interests as presented by participants

Time : 1½ hours.

Method

The trainer gets the participants to assemble in a group. If this is the very first session they could begin with some rapport-building games, like *Accumulation* or its variations from Appendix 2 (see Game 1, p 108).

Getting into the spirit of things, the trainer builds an atmosphere of expectation. Trainees are asked to close their eyes and think of their childhood. They have to think of any incident they remember from their early childhood years. They can be asked to identify the incident and the reasons why they remember it.

There are several ways to bring forth these memories. Associating the incident with a specific emotional meaning can help trigger the mind. For example the trainee may be asked to recall an incident which was:

upsetting;
frightening;
happy;
funny;
something she can never forget;
about a person she liked(or disliked) a great deal.

The large group is divided into small groups of five to six persons where each participant's story is related in turn. Each group is told to select one story to enact or relate in front of all the other groups. About 20-30 minutes is spent in discussion and practice. In these small groups discussion continues regarding reasons for the recall and why the participant finds it worthy of interest. This discussion needs to be monitored a little by the trainer. The trainer goes round to each small group listening, prompting and making notes of the discussion. The questions for initiating the discussion can be such as those below. More points could be generated during the discussion.

1. Is recall related to any persons whom they particularly liked?
2. Is the story about a place where they lived as a child? For example, the mountain, the sea, etc?
3. Is the story related to any strong emotions?
4. Does the story relate to their present life situation, concerns, anxieties?

Now each group presents the story before the others. They give reasons why they selected this particular one for presentation rather than any of the others that they heard. The trainer writes down these reasons on the blackboard.

Each group presentation is to be followed by a discussion. The trainer then makes a list of factors found significant in the teaching-learning process.

Questions for discussion

The discussion centres around whether most of the trainees remembered the story because it had to do with feelings of:

security;
acceptance;
attachment;
happiness;
fear; or
anger.

This list could be extended with each person contributing their own feelings.

Related issues

There are possible variations of this exercise. The group members can be asked to narrate their most significant experiences and share their feelings about that. The discussion can proceed on the lines of what is seen to be of value and what issues are pushed into the background or forgotten. They can also go into the reasons why this might happen.

Learning outcome

It is a valuable exercise to listen to stories in a participatory way and infer from them what appealed to trainees when they were children. Trainees can then experience the sense of identity so necessary when belonging to a group. The trainee also feels the joy of participatory effort. They can then easily learn to relate their own experiences with emotions that typically affect children.

UNIT 1.2 CHILDHOOD MEMORIES

Content description

In this unit an attempt will be made to show a variety in adult-child interactions, through recall of childhood memories, by focusing on classroom and school-related interactions. Through role play trainees are led to explore this area of interaction in a context that is familiar yet not personalised.

Objectives

- To recall childhood classroom experiences
- To identify some specific memories of teachers and the associations that go with them
- To understand some distinctive aspects of the quality of the teaching-learning process

Time : 1½ hours.

Method

The group is initiated to the *Heartbeat* ball game (see Game 8, p 110). The participants are then asked if they feel fresh like children. Why did they enjoy the game? Did it take them back to their schooldays? What school experiences do they remember? Do they remember any of their teachers? What do they remember about the teacher? Each member identifies an experience. The trainer then breaks the group into smaller groups and each person narrates their most significant school experience. After listening to each person every group either chooses one experience to relate or consolidates experiences to do a small dramatic presentation. Each small skit is followed by a discussion.

Other possible situations for talking about or role playing are :

1. Of all the centres they have visited in the course of their training, ask them to describe the one they liked the *most* (or the least).
2. In their neighbourhood, how did children play, with whom and how much?

Questions for discussion

The trainer leads the discussion in elaborating on :

1. What teachers are like generally.
2. How strict and unreasonable teachers can sometimes be.
3. Student behaviour and lack of concern for discipline and serious study.

Related issues

Certain roleplays can be left open for re-enactment by other groups. The discussion can also centre around how the trainees felt while watching the scene or with whom they sympathised. By listing systematically on the blackboard the main features of the discussion the group could generate specific issues in teaching patterns in this manner :

- a sensitive-insensitive teacher
- a teacher looking at her situation without a holistic viewpoint
- a teacher being too restrictive or limited in her thinking, for e.g., wanting to talk about numbers when children want to watch the rain
- a teacher unwilling to accept errors and being too punitive or even insulting
- a student's fear of giving the wrong answer
- some children who are particularly difficult to handle.

The main objective of this unit being the relating of teaching styles to children's needs, the trainer can take the opportunity to relate field experiences, give examples of innovative methods or read out excerpts from books, so as to reduce the personal element while at the same time giving scope for reflection.

Learning outcome

Group discussion can help trainees consolidate ideas on reasonable versus unreasonable demands of teacher-pupil interactions. Trainees would therefore be able to understand that teacher behaviour has to come about in response to student needs.

UNIT 1.3 REFLECTIONS ON THE PERSONALITY

Content description

Often teacher behaviour or a person's reactions are the outcome of specific personality factors or one's disposition. Women usually carry the burden of having to play dual roles. Classroom interaction and professional attitudes may be heavily influenced by personal factors. Drama can help effectively bring out these personal-social variables. In this unit, an attempt is made to move from the participant's childhood to the present social setting and to analyse factors influencing the day-to-day behaviour of adults.

Objectives

- To discuss the pervading effect of personal influences in the classroom
- To analyse adult expectations in relation to some of the natural urges of childhood

Time : 2 hours.

Method

One can start with a relaxing game, such as *Music and Movement*. (see Game 9a, p 110).

Then the trainer informs the group that they should form small groups of five to six participants after an initial general discussion. The trainer begins this part of the session by listing some problems in classroom interaction such as space and timings.

Some leading questions could be put forth such as :

- Do they feel equally satisified on all days?
- Why is it that some days are more enjoyable than others?

- Besides attending to the centre and the job what are some of the other things that they do?
- Who takes care of their children when they are away?
- How do they commute to work?

Such questions normally evoke an active response.

In the next part the group is divided into several small groups; each group is given a slip of paper. Each slip contains a different situation which the participants can dramatise. The groups are told that after reading the directions, they will get some time for discussion, during which they can decide on roles and dialogue. After this they can act out each of their situations. Remember the group only gets the message on the paper. It is up to the trainer to prompt further discussion within each group using the *focus* given below for guidance.

Situation 1 : *You are teaching a song in the classroom and children are singing along. However, one child lies down and keeps playing with a toy, still another child keeps looking out of the window.*

Focus : A chance to observe the style of the teacher, her manner of coping with inattentive children, and her capacity for reflection as to why this happens.

Situation 2 : *Your 1 1/2 year-old-child is very upset and cries just when you are getting to ready to leave home. You are getting late for work. Somehow you manage to finish all the work at home and reach the centre only to find that nothing is right there.*

Focus : Conflict of home and work. Societal support for women's work; the need for tolerance and cooperation. The theme may also bring out several personal issues that are important to the Balwadi teacher.

Situation 3 : *You reach home to find that your children have taken out all your kitchen vessels and are playing with them. Your shoes and other household objects are also part of the play of these four to six year olds.*

Focus : Children want active games. Children's needs vary from adult standards. Play is important to them. The adult is tired but the children are full of energy and are having fun.

Some other possible situations could be :

1. Many guests arrive unexpectedly at home.
   Focus : Difficulty in coping with job and housework. The tensions that follow.
2. Cannot attend a family wedding since there is no leave available.
   Focus : The family appreciates the earnings but cannot tolerate the absence from home.
3. Children fall ill suddenly.
   Focus : Difficult to manage professional time with time needed for children.
4. The teacher has frequent headaches and backache.
   Focus : Too weak physically to cope with work schedules and home responsibilities.
5. Transfer of husband leads to extra work at home.
   Focus : How home responsibilities affect attitudes to work.

Questions for discussion

1. Did the trainees identify with these situations?
2. How did they feel about each of them?
3. Are such situations quite common?
4. What behaviours at the workplace are most affected?

Related issues

These situations presented to the group can be varied according to the trainer's understanding of problem issues. If time permits the role play of groups can be frozen and any member can do a replay of a role as she wishes. The idea is to understand that each one of us has problems. We need to overcome them by sharing them with others.

Through drama which depicts associated classroom themes there is an attempt to understand teachers. Here there is an assumption that there will be some projection of how adults behave and react and how they reflect upon their value systems. The emphasis is on what the *teacher* would do in any given situation and not on any one person as an individual. This artificial simulation allows free expression and several teacher characteristics and personal values can be expressed. The language and interaction style also contribute towards an understanding of values.

Learning outcome

Trainees now recognise that personal issues are real and accept that the influences of personal disposition are issues that have to be coped with.

UNIT 1.4 THE ADULT-CHILD INTERACTION

Content description

In this unit which shifts to classroom dynamics through situational context, the exercises are designed to draw from the trainees their understanding of the teaching-learning process. Using drama in natural situations and classroom settings the trainee is familiarised with the process of understanding of teacher characteristics and style. The teacher's skills and attitudes, and their impact on the teacher's conduct are also issues which are dealt with.

Objectives

- To identify the skills necessary for communicating with children
- To suggest strategies and methods to generate curiosity and interest in children

Time :1½ hours

Method

The session can begin with an acting game leading into groups, such as *Tableaux* (see Game 12, p 111) or *Who am I ?* (see Game 4, p 82).

The same groups are retained. Each group receives a slip of paper with a description of a situation. The groups take their individual slip and discuss the role play, and after 10-15 minutes they each put up a skit. Each presentation is followed by a discussion. The trainer can prompt the discussion using the *Focus* given below for guidance.

Situation 1 : *A mother of three children is travelling in a bus from one town to another and has a 3-hour journey. The children are 2 years, 3 years and 6 years old. How do they pass their time?*

Focus : Adult-child dynamics; small group of varying ages managing varying needs. Innovative ideas and childhood interests.

Situation 2 : *On your field visit you see a teacher conduct an art class for 3 to 4 year old children.*

Focus : Classroom interaction relating to materials and approach to the introduction of themes to children.

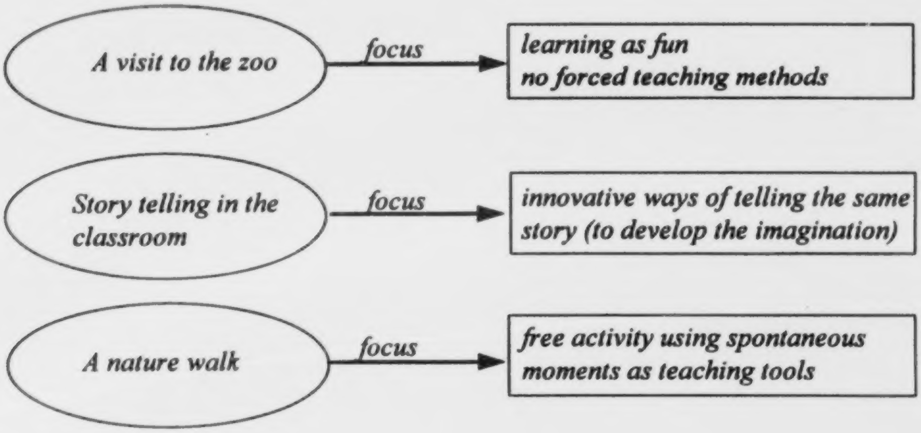
Situation 3 : *A Balwadi teacher takes children to the nearby park where there are many swings.*

Focus : Managing children in an outdoor setting; sensitivity to play and children's response to space.

Situation 4 : *You reach home and find your child playing in the street. Her school bag is lying open on the cot while her food is half eaten.*

Focus : Disciplining children.

Some other possible situations could be:


A visit to the zoo
focus
learning as fun
no forced teaching methods
Story telling in the classroom
focus
innovative ways of telling the same story (to develop the imagination)
A nature walk
focus
free activity using spontaneous moments as teaching tools

Questions for discussion

1. Did they feel self-conscious about being a teacher?
2. Do they think adults are unreasonable with children sometimes?
3. Is discipline necessary? or Can children be allowed to be on their own to do what they like?

Related issues

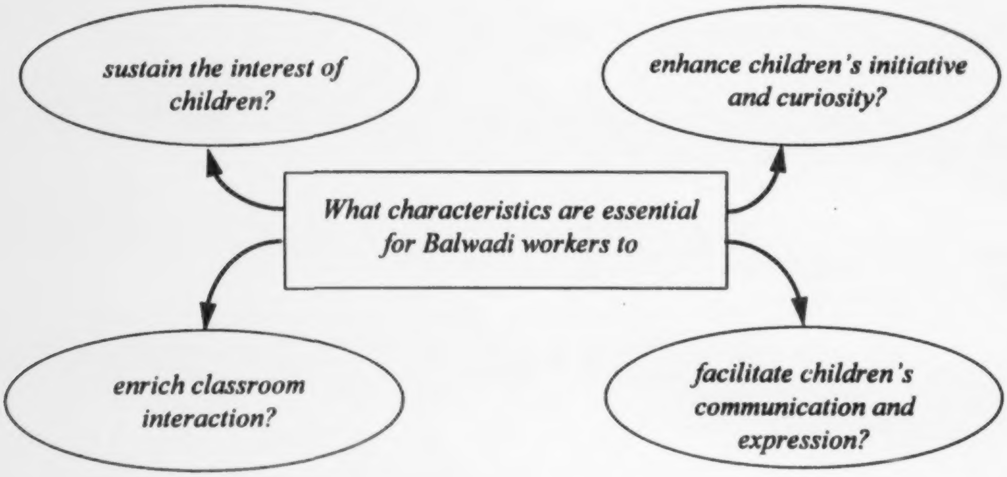
The trainees can be referred to some of the more well-known theories on child behaviour. Textbooks as well as experiences of others in the field of early childhood education would be beneficial.

Learning outcome

Trainees would be able to identify factors that would facilitate enriched adult-child relations. Trainees would know that in dealing with children there is a need to:

relax;
be aware and tolerant of children's behaviour;
remember that children are different from adults;
understand that children will make errors — they are not perfect;
understand that children need to be talked to;
know that children need nurturance.

Assignment


What characteristics are essential for Balwadi workers to
sustain the interest of children?
enhance children's initiative and curiosity?
enrich classroom interaction?
facilitate children's communication and expression?

The trainees are asked to give responses for each of these questions. Making a list under each one can be done in small groups. A similar diagram can be drawn on the board and filled in to facilitate the discussion.

Section 2 Understanding Children

UNIT 2.1 THE STAGES OF CHILDHOOD
UNIT 2.2 INFLUENCES ON CHILDREN
UNIT 2.3 HOW CHILDREN THINK
UNIT 2.4 RESEARCH ON CHILDREN

Section 2 Understanding Children

During a workshop, just giving a lecture on understanding the needs of children may turn out to be merely a theoretical exercise. This may happen quite commonly since just describing something in words may not correspond with the reality that makes up the trainees' day-to-day experiences. It is probably more meaningful when the learning-teaching process allows general ideas to take shape in the form of specific information related to concrete examples.

Here we attempt to explore some of the more common perceptions about children's growth patterns and also develop an understanding of their needs by means of the experiences of the participants. The trainer should draw upon the natural intuition of the participants and their experience, and their perceptions about children's needs and abilities, whether they may be correct or not.

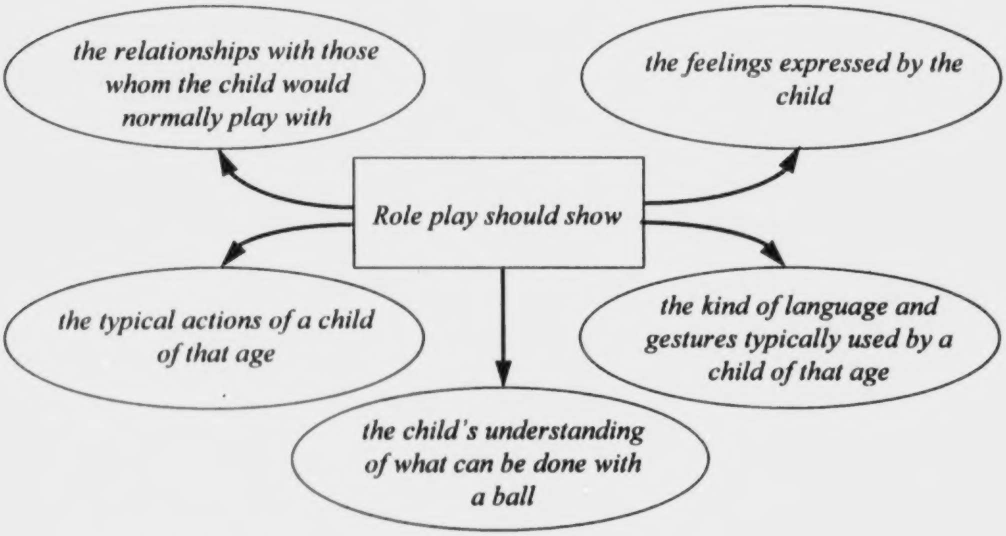
After a preliminary discussion, the trainer provides some guidelines for a better understanding of children. Reference material for reading can also be provided to enhance the trainees' comprehension about why children are what they are. The resource person should be a professional with field experience who can bring about a more holistic view of childhood. The aim here is to:

1. Explore teacher observations of children's age-related responses and domains of growth.
2. Understand group norms as well as be sensitive to individual variations.
3. Comprehend the quality of children's thought processes or the way in which they think.
4. Learn to use various experiences for a better understanding.

UNIT 2.1 THE STAGES OF CHILDHOOD

Content description

Two-year-old children are more similar to each other than they are to 4-year-olds and 6-year-olds are even more different from their younger or older siblings. As children grow they can learn more, become more skilful in what they do and their conceptual understanding expands. Taking into consideration these changes due to growth and their repercussions on how adults deal with children forms on important dimension of ECE training.


the relationships with those whom the child would normally play with
the feelings expressed by the child
Role play should show
the typical actions of a child of that age
the kind of language and gestures typically used by a child of that age
the child's understanding of what can be done with a ball

Through acting-out exercises, the use of appropriate language and learning materials, as well as active role play, participants are made to construct meaningfully the major growth patterns and requirements of childhood. Discussions with trainees can then be held to analyse the type of adult interactions which are essential for responding to the changing needs of children. Such discussion and exercise will make clear what the trainees' actual observations of children are.

Objectives

- To develop an understanding of the different stages of maturity (physical and mental) in young children
- To identify age-related capabilities
- To understand age-related behaviour as well as needs and stages in comprehension

Time : 3 hours.

Method

The session can start with a game like *Day at the Balwadi* (See Game 13, p 111). The trainer notes on a chart the specific actions of each trainee, indicating by a code how childlike the action really is. The trainer invites comments from the group about what they think suggests child-like behaviour and how many of them were really close to behaving like small children.

Then the role play begins. The trainer needs to provide some common household objects or playthings like balls, a stick, some containers etc.The large group splits into smaller groups of four to six members each. Each group is given a ball and asked to role play showing how a child at a particular age would play with the ball. Each group is given a specific situation, indicating the age and sex of the child. They are told to play-act the scene giving each member a specific role, and making use of one other prop if they wish. They are also provided with some guidelines, such as an outline of the scene and allowed about 20 minutes to plan how exactly they will go about presenting it.

Each group picks a slip of paper which explains the situation meant for role play. One needs to be clear that situations are explained only in outline, but that they have to be presented keeping in mind the real context of the home, neighbourhood or school as specified. One group member plays the role of the child and the others play the roles of other persons who may be found in that situation.

Here are some possible situations for role play:

Group I : Playing with a ball like 3-year-old boys and girls in the Balwadi courtyard.
Group II : A 3½-year-old boy and his 5-year-old sister play with a ball in their home.
Group III : A group of 9 to 10-year-old boys with the ball in the playing field. One boy just watches.
Group IV: A group of 6 to 7-year-old girls playing ball in their school.
Group V : A 1-year-old playing with the ball in his home, with the mother.

After the planning session, each group presents their improvisation, which is followed by a group discussion to try to interpret the areas where children exhibit their growth and development.

One might evaluate each of the roleplays by asking a few simple questions. Were child-like actions and behaviour clearly depicted? Was the age and sex of the child clear?

Then using a large sheet of paper and coloured pens or the blackboard, individual points emerging from the role play are written down under separate categories, using the format below as an example.
Here is a sample analysis of a group presentation of the way 5-year-olds play:

A : Physical Development
- catches with both hands
- runs and jumps well

B : Cognitive or Mental Development
- knows that she has to take turns
- knows where to search for the ball

C : Language
- can use simple commands
- can follow and give instructions

D : Social and Emotional Development
- can supervise
- can relate to the group

A more general discussion could then touch upon such age-related aspects of development as these:

- children show greater *strength, precision, agility* and *motor coordination* as they grow
- children use more *complex strategies in play*, especially in playing with others as they grow
- children use more and more *varied language* in different ways, from simple commands to sentences which convey strategies
- children's ability *to wait, take turns and lead and follow by turns* grows with age
- children experience intense pleasure in *belonging to the group* and playing with others
- children use simple *playthings to express emotions* in different ways and to relate to and interact with their companions as they pass through different maturational stages.

Questions for discussion

In the discussion one might also point out any inappropriate behaviour which was depicted, which displayed lack of clarity or a confused perspective about children. The trainees are questioned about how they felt towards the exercise. Was it clear that they were thinking about their own perceptions about children and utilising only those which were appropriate? Was the interaction able to make it clear that the group was inferring information from their own behaviour ?

Related issues

Using any one particular object to explore children's typical growth characteristics is an excellent means of demonstrating age-related behaviour.

The changes which take place due to maturation and growth can also be demonstrated by having trainees use a combination of different sorts of day-to-day objects such as pebbles, seeds and a bat and ball. The way children might handle or play with these can lead to some sort of an insight into their thoughts, the way they observe the world around them as well as their abilities at any specific age.

Learning outcome

It is for the first time here that trainees are introduced to technical terms. This is a kind of first lesson in child development. This session is therefore meant to help trainees to be sensitive to child behaviour and understand the various limitations and capabilities of specific age-related behaviour.

UNIT 2.2 INFLUENCES ON CHILDREN

Content description

Just as drama and role-play enabled us to understand that children's growth is an interplay of development in the four domains of physical, social, cognitive and language growth, drama can also help bring out the variations in the way children think, talk, behave and relate to each other and others. In any group of children, besides factors such as hereditary influences, there are other social or familial. The immediate neighbourhood, social and cultural factors are equally significant. Besides, each child develops at his own pace and according to his temperament. Each individual child has to be understood in the total perspective.

Objectives

- To identify individual variations in children
- To understand differences due to the social and cultural background
- To know children's behaviour in relation to family structure

Time : 3 hours.

Method

One can begin with some games using rhythm, such as *Statues* (see Game 11, p 111).

Proceeding from rhythm to discussion, the participants should get into small groups, Each group is presented with a situation which they are to talk about, analyse, understand and present as a role-play. The group is told that in this session they would set about understanding *why* children are different. Here are a set of possible situations:

Situation 1 : *In a group of children, some are noisy, some are very quiet and some never get a chance to answer. One child is talkative and unable to sit and listen in a group. One wants to be with the teacher.*

Focus : Children learn from many sources and each child has his own history of growth. Understanding the parents and finding out about their ideas and attitudes is important.

Situation 2 : *In a group of children there is a variation in the way children look, dress, speak and behave. One child wears an unusual kind of dress, while another child may like to pray before eating. Some children may have peculiar accents. One child sits with a younger sibling.*

Focus : Every family may have its own rules and cultural background. Such differences may be due to language, religion or family structure.

Situation 3 : *A parent-teacher dialogue is going on to discuss the method of teaching practised at the centre. Parents complain that there is no teaching but only play, dance and music which do not seem to be useful for a child's academic training. The parents and school seem to be in conflict.*

Focus : Parent education a necessity. The need to highlight the value of multimedia methods and how they are equally vital for a child's overall growth and development.

Situation 4 : *A teacher goes on a round of the community and finds many children are not coming to the centre, especially girls.*

Focus : Education, literacy is a need for all. Girls and boys require to learn the same skills. Activities at the centre are specially meant to foster the growing needs of children.

Other possible situations for role play are :

1. A child is teased by others for being too fair or too dark.
2. A new child is teased because she speaks differently, or cannot understand the classroom language.
3. A child is too quiet because he is afraid that others would come to know his father is in jail.
4. A child from a family where there has been a recent death begins to tell strange stories.
5. A child is separated from his mother because of her illness.

6. A child whose parents are separated tells about the gifts his (absent) father brings him every day.

Questions for discussion

Time is taken to talk about each teacher's experience, helping the trainees to see that each situation requires a strategy in response to the nature of the problem and that children's behaviour is linked to their social and emotional state. The teacher's descriptions can be categorised to evolve a checklist of factors influencing children's behaviour, such as:

a new sibling in the family;
the father's/mother's absence;
harsh discipline at home;
some disability in the child;
a different cultural atmosphere at home as compared to the school;
a difference in the language spoken at home from that of the school.

Related issues

In having the larger group comment on each episode, the teachers or trainees can have a clear idea of the several influences on children, and be sensitive to the issues affecting children. The scenes can be reenacted to reflect on the complex nature of influences on children. An important issue is that of the attitudes of parents and community. Prevailing ideas of what education should be, of literacy for girls, and other related issues should be discussed.

Note : In making a list of the situations the idea is to put down the actual issues which might need to be faced as part of the training methodology; these actual problem situations have been compiled after several discussions with *anganwadi* and nursery school teachers. However, other possible issues may also be included in the list by each trainer.

Learning outcome

The trainees learn to appreciate that children's behaviour is related to their home, peer influence and neighbourhood. Religion, language and family norms greatly affect the child's action. Trainees are expected to develop better skills in their ability to observe children and understand their responses to certain situations.

UNIT 2.3 HOW CHILDREN THINK

Content description

When dealing with children it is important to understand that children behave differently from adults. Children's mental functions vary qualitatively from adult thinking. During childhood, there are certain limitations in the thought processes, which result in an inability in children to perceive general patterns.

ECE is making significant efforts to design a learning environment within the classroom to match children's thinking, understanding and performing abilities rather than that of adults. This unit will therefore offer suggestions for certain activities for trainers to help them experience the processes of thought in children and get an insight into their mental skills.

Objectives

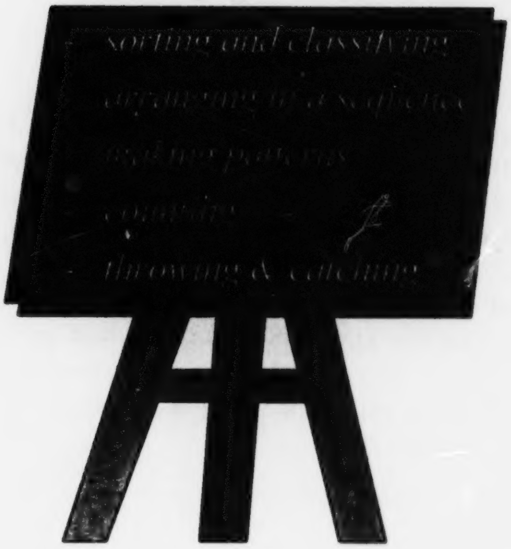
- To offer experiences to the trainees, to help them in understanding the thinking processes of early childhood
- To help them appreciate that thinking becomes more complex as children grow older
- To help them recognise that, as they grow older, children are capable of understanding that there could be a complexity of reasons as to why certain things take place the way they do
- To help them plan a play-based curriculum for early childhood, based on their understanding of children's thought processes

Time : 2½ hours.

Method

The session can start with a game like *Why*? (see Game 17, p 112). The trainer places several materials like sticks, seeds, shells, boxes, beads etc., in the centre of the room and volunteers sit around them in a circle. The volunteers then come forward, one at a time and choose the material that they would like to experiment with. Each volunteer can choose to do any activity with the material she has selected. While the activities are in progress, the trainer goes round, observing the different participants as to what they are doing.

The trainer then lists the activities on the blackboard like this for discussion afterwards:



The materials are then again redistributed and volunteers are asked to sort them according to various attributes such as *colour, size* and *shape*.

Sorting according to *colour* is given priority and after enough practice, sorting according to *size* can be done. After some time, sorting simultaneously on two attributes, say *colour and size*, is introduced.

The concept of sorting by *shape* is then introduced, followed by *shape and colour* together, then *shape and size* together; then *shape, size and colour*. This is to increase the complexity of the concepts gradually.

Shapes of other objects lying around are compared to the shapes which have already been learnt. This is similarly repeated with colour and size. Other terms used to describe the objects can then be talked about such as long, short; tall, short; first, last; thick, thin etc. Spatial reasoning can follow by making use of these shapes for making various kinds of geometrical patterns. Simple games to reinforce these basic concepts are played in the classroom.

Questions for discussion

Activities

- Why do the trainees think they were asked to choose their own materials at the beginning?
- How did they choose the attributes for sorting/classifying? Were they simple ones? Was it only one attribute they used at first?

- When they arranged the materials in a sequence, did they start with simple sequences first and then go on to more complicated ones? Were they thinking of number patterns or were they thinking of how beautiful the sequence would look (activity with beads).
- When they were matching objects, what were the attributes they used to match them?
- When they were playing with boxes, how did they organise the space?

Thought processes

- Can they think of how children's thought processes would function during each of the activities they have taken part in so far?
- Do they think free play by children will make them understand these thought processes better and that these observations will help them think about the kind of guidance they could be given at every stage?
- Why do they think the number of attributes was increased only slowly in complexity, while doing the sorting?

Related issues

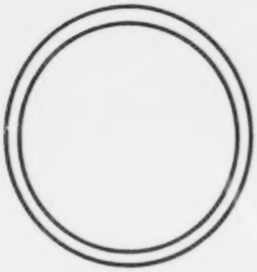
The discussion that follows the activity session should highlight the cognitive abilities of preschool children. Several examples could be cited. The cognitive thinking of preschool children is dominated by :

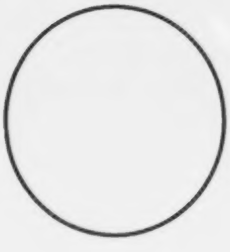
a. *Centration in perception*

When children look at an object or a picture or anything for that matter, they fix or direct their attention at a certain zone. This is most often enlarged in comparison with neighbouring regions that are never looked at. This fixing is called centration. Optical and geometrical illusions provide easy examples of distortions.

By centring on different parts of the field successively, the child creates a situation in which these parts affect each other one after the other, thus reducing the errors caused by centring predominantly on the larger elements. The richness of exploratory activity increases with age and this would seem to promise more accurate perception.

Examples : When the child looks at the colour of an object, she does not see the size or shape. A picture of two concentric circles exercise mutually distorting influences on each other. The inner circle is not much smaller than the outer; when compared with another single circle of the same size, the inner circle within the outer circle appears larger.





b. *Irreversibility of thought*

When children perceive the way things happen, they cannot visualise in their minds what would happen if they were to reverse the process. They need to be constantly shown what happens when things change from their original state. For example, they may see water poured from a glass into a bottle. The water will change its level. Children find it difficult to comprehend that if poured back into the glass the water will go back to its original level.

c. *Seriation*

Children need enough opportunities to reinforce the concept that things can be arranged in both ascending and descending order. This skill of seriation would be a good way to introduce the concept of cardinal and ordinal numbers at the time when children first start counting.

d. *Classification*

Sorting and classification according to various attributes is an important skill that the child starts with his early learning process. It is difficult for children to handle more than one attribute at a time initially. A simple attribute like colour is started with, slowly progressing to more difficult ones like size and then shape. Only when they are sure of how to sort with one attribute, should they be introduced to the next one and then only on to handling more than one attribute at a time.

e. *Conservation*

This is an extremely important concept, which has as its basis spatial and number sense.

Number conservation arises from the basic teaching of what is the meaning of a number. Conservation is an essential property of numbers in whatever form they may be presented. For example, the number '5' is still '5', whether you are talking about 5 pencils, 5 girls or 5 chairs. The 'fiveness' of the number is conserved. Similarly, if you fill up an ice cream cup with sand

and pour it out on to a plate and flatten it, asking the child, "Which contains more sand, the cup or the plate?", you will get varying answers. It takes time for the child to understand that the quantity of sand is the same, whether it is in the cup or in the bowl.

Here is another example, where young children are asked to say which row has more number of stones in it. They will of course point to the second one, whether they can count or not!

O O O O O O O O
O O O O O O O O O O

This idea of conservation can be extended to numbers, mass, length, volume, space, area etc., in slow stages.

f. *Constancy of Identity*
Things do not change just because the outward appearance changes. A girl is still a girl, even if she wears a boy's outfit. A chair is still a chair, whether it is a big one or a small one.

Activities for developing such basic concepts should be consciously and carefully planned out. These activities should enhance children's ability to:
observe relationships;
deduce connections;
sort information; and
infer logical conclusions.

Assignment

1. The trainees are asked to describe at least one incident where they found any particular child to be very different from the others, and prepare a very brief case-profile of the child, based on the following points:
   a. what made them notice the child ?
   b. what made them notice that child more, as compared to the others?
   c. what steps did they take to help the child ?

   A presentation of the case profile, followed by a discussion should be organised.

2. What activities in the areas of sorting, matching etc., would they introduce?

UNIT 2.4 RESEARCH ON CHILDREN

Content description

In our culture just as in some others, documented studies and observation of programmes for children have indicated participatory classroom activity to be a more rewarding methodology.

Research on children, educational experiences, and talking about some of the innovative programmes can be used to motivate ECE workers. Trainers can invite experts in Child Development, coordinators in NGO programmes or young students pursuing Child Development studies to discuss established theories and fresh ideas about children and education.

Documentation of work with children has been done in more than one manner. Besides write-ups, there have been video recordings and filming of innovative programmes, specifically with training as the objective. The aim here is to:

1. Enable trainees to understand the benefits of research on children; the scope and application of research to enrich individual programmes.
2. Identify sources of documentation and research on children.

In colleges and universities with departments on Child Development, students work with children in a systematic and organised way. They observe, ask questions and often try out new methods that would enhance children's skills. Trainees can invite students to share their work with them.

Objectives

- To be familiar with different areas of research in child development
- To understand the applications of research
- To realise the value of learning from the experience of others

Time : 1½ hours.

Method

An opening game could be *Leader* (see Game 9b, p 111). The trainer introduces a student of Child Development who has conducted a study on 'Music and Movement' in teaching concepts to slow children. The student describes her study which comprised 20 children between the ages of seven and nine. For a period of 3 months, twice a week she played music and used a set of instructions repeatedly to teach the concepts of:

left/right;
up/down;
front/back;
small/big;
slow/fast.

She also taught them the parts of the body (see Appendix 1, p 106). She has further developed a set of songs which would be useful for any teacher to use. Another group of 20 children with the same social background and age and who also went to the same school were taught the same concepts without the aid of music and movement.

After the 3-month period the researcher found that in contrast to children who learnt only through verbal instructions, children taught with the aid of music were superior in recall, and in naming abilities. Active participation enhanced skills in acquiring information and knowledge. Their recall was strengthened through movement and sensorial experience. This playful approach enhanced their self-confidence and attention span.

Both the groups were matched for age, social background and mental abilities and the main difference was the variation in the teaching style. Hence the acquisition of superior skills could be accounted for by of the use of the active play approach.

Questions for discussion

1. Why do the trainees think the play method was so important for children's learning?
2. Do they visit other Balwadis to observe their programmes, or consult them?
3. Do they see similarities between what they actually do and what was described in the method of teaching?
4. Do they think children are affected meaningfully by the way in which they are taught?

Related issues

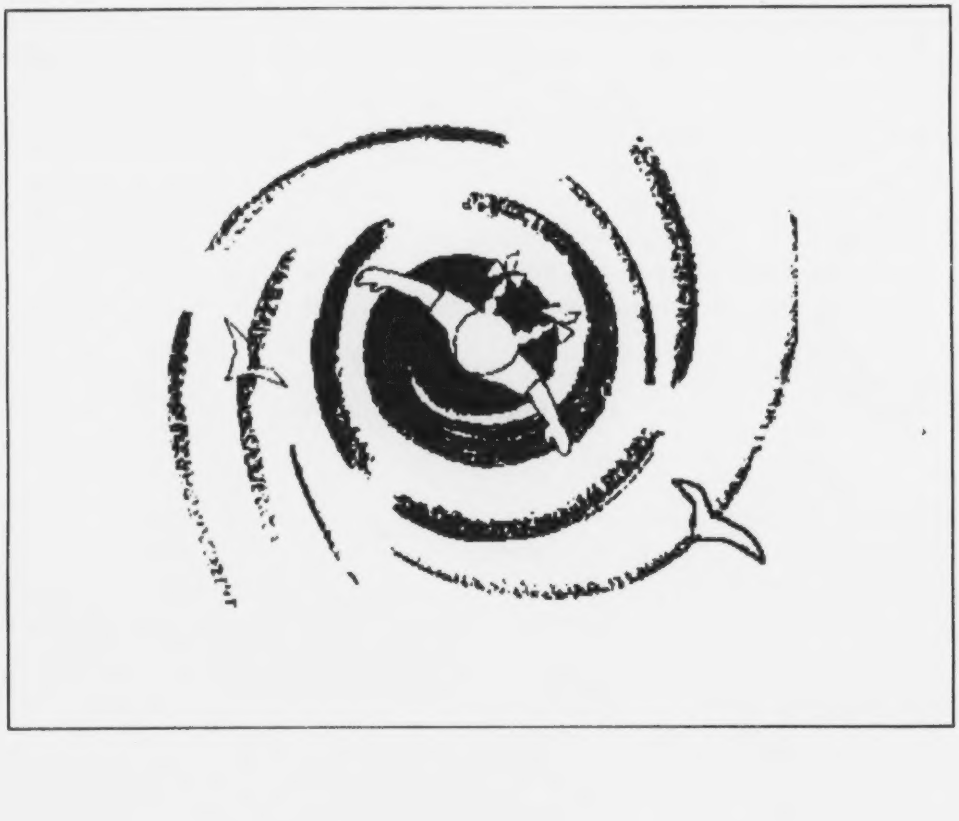
The trainers must familiarise themselves with ongoing field programmes in ECE and other readings on the subject. Establishing good value systems which teach social concern and an exploratory, inquiring approach have been associated consistently with nurturance and stimulation in the early years. Nourishing, consistent interaction seems to help develop good social-personal skills.

Learning outcome

Trainees get insight and information about how specific teaching-learning styles can affect the learning process. This leads to the understanding of how children respond according to the stimuli or interactions that they are exposed to.

Section 3 Organising Space and Materials

UNIT 3.1 EXPLORING MATERIALS
UNIT 3.2 ESSENTIAL NEEDS
UNIT 3.3 CLASSROOM DESIGN
UNIT 3.4 DEALING WITH PROBLEMS



Section 3 Organising Space and Materials

Unless we are aware of the type of environment needed (both in the arrangement of space and in the use of materials) to help children grow, we cannot hope to have understood them completely.

Trainers need to be clear that the ECE centre has to be organised in such a way as to provide a safe and nurturant environment. The way things are kept should allow children to engage in a range of activities. Materials and equipment must suit the needs of 3 to 6-year-old children. Even with a small budget and given the constraints of space which may be there the environment can still be made attractive for them. It ought to nurture their abilities in the areas of motor, language and cognitive development. Children on their own with fairly little guidance can discover such concepts as likeness or dissimilarity. Sorting, matching, pouring, filling, pushing and counting etc. are activities they engage in naturally. Play and work areas as found in an ECE centre are described here with the idea of exposing trainers to work both in spaces designed specifically for preschoolers as well as to ways by which they can improvise areas for children's play. It is left to the teacher to provide the necessary stimulants by providing labels to objects, events and experiences so that children can readily process the information before them and gain clarity in their ideas. The aim here is to :

1. Perceive the use of space and materials through direct experience.
2. Recognise what are the necessary materials for use in an ECE setting.
3. Design the use of space and materials to suit a variety of experiences.
4. Develop skills in solving class management problems.

UNIT 3.1 EXPLORING MATERIALS

Content description

The teacher's experience of working in a medium appropriate for children is an important component of any training methodology. An experiential approach enhances the scope for trying out innovative ideas. Those who work with children should be helped to develop a dynamic style of functioning by which they can both enjoy themselves and plan working schedules and patterns.

Objectives

- To experience play in three different types of mediums
- To report on the nature of the play experience and learning outcomes
- To help develop ideas for use of clay, water and sand play

Time : 1½ hours.

Method

Preparation : Before the session starts, the trainer must prepare the settings, in three different places well separated from each other so that participants in one area cannot observe the activities of those in another area.

Prepare materials as follows :

1. ***Sand play :*** A big pile of clean sand in an open space.
   Accessories : Plastic or metal cups, plates, ladles, sticks, sieves, plastic mugs, stones, small toys and dolls, building blocks and other small objects.
2. ***Clay work :*** A bucket full of moist, soft, well-pounded, clean, natural clay.
   Accessories : Wooden boards or thick paper to cover work surface, sticks, pencils, rulers, blunt knives, cups and decoration material.
3. ***Water play :*** A large tub of clean water.
   Accessories : Mugs, cups, jugs, funnels, sieves, utensils, tubes, straws, plastic bottles and other containers as well as sticks, paper, stones, paint, salt, rubber toys, plastic toys and small playthings.

The trainer should divide the group into three groups to work for some time in each medium by turns. The members are asked to do whatever they please within their own area. One person from each group is to observe and report on the activities. One group first goes for water play, the second group to sand play and the third to clay work. After 20 minutes a bell is rung at which time each group should move to the next activity. This is repeated again after the next 20 minutes. The total time for the entire activity is about 1 hour, 10 minutes, with about a 5 minute interval between each. Before each change of activity, the group members are asked to clean up the area and leave everything as it was before they went in.

After each group has had their turn with each of the mediums, they come together again as a group. The trainer starts off by asking for some general reactions about their play. Individuals can talk about how they felt while they were playing. The group reporters then make a presentation, based on the previous guidelines given to them.

A 1½ hour session devoted to clay, water play and sand play is a good way for trainees to take part in the sort of experiences which children would normally enjoy doing. As this is a play session, there is no need for an opening game, but it may be used if desired.

Questions for discussion

The following questions can provide a guideline:
What did they feel, do or experience while they played in the sand, water or clay? Did they like it? How did some of the others feel? Why do they think they felt that way? Were they ever bored? What did they talk about? When did they talk and with whom? How many people did they play or work with? Who helped them or cooperated with them? Did any of them want to be the leader? What did they need practice in doing? What did they learn from this activity?

The observers can then add their own comments. After discussing these cognitive, expressive, language, social and sensory aspects as well as learning outcomes, questions are asked comparing each of the three mediums. For example:
Which medium did they enjoy the most? Why? Which was the noisiest or the quietest group? Which was the most active group? In which area did they work together as a group; in which alone? Where did they feel most creative? In which area did they need their imagination the most? Which gave them the greatest amount of fun? In which did they talk most or the least? Where was their concentration most required?

Again the observers can tell their impressions last. They may point out several things the participants had not noticed or remembered, such as who behaved like the leader, who was timid, who took a lot of initiative etc.

Guidelines for observers :
- the nature of adult activity
- the response to the medium itself
- the use of any extra props
- the kind of constructions made with the material provided
- the way the child in every adult comes out during play
- the nature of adult interaction as compared to the child's
- the way feelings are expressed and what feelings are expressed
- the kinds of social interaction

- the kind of language used
- the skills utilised or practised
- the differences between playing in the three mediums.

These points of observation can be given on a sheet of paper to the reporters to note down their observations. However, the questions should be used only as guidelines as a typical report might read like this :

Sand Play : *Most of the participants' first reaction was to feel the sand through their fingers. With the old bottles, jars and other containers they filled, poured and made balls and other shapes. After feeling the sand a lot with their hands people started making constructions such as a castle, temple, park. After 5-7 minutes the group of 10 had split into smaller units; one person mixed a little water and got a different texture into the sand. During the whole time there was continuous discussion about each step in making the temple. Some groups talked of the house they would like for themselves. Everyone seemed to be having fun. Some merely kept talking and filtering the sand through their fingers.*

Each of these reports can be analysed in the context of an ECE centre to understand how children themselves would enjoy this type of activity. There can be a further discussion on limitations in the use, if any, in terms of the space available, budgets or maintenance costs.

Related issues

The individual and group reports would highlight the trainees' reactions. They are then asked to imagine how this activity would give children joy. The nature of each medium provides sensory and cognitive stimulation. Working and playing in a group is a social experience which gives a feeling of security and belonging.

Learning outcome

Trainees would experience and understand the value of using several mediums and materials for children to play and learn in.

Assignment

Trainees are told to work in groups to prepare a chart on what children gain in each of the growth domains (physical, sensory, cognitive, emotional, social etc.,) by playing with natural materials like sand, clay and water.

UNIT 3.2 ESSENTIAL NEEDS

Content description

In an ECE centre, the attendance would go up considerably if the indoor and outdoor area is made attractive and child friendly. Being child centred really means that children have plenty of things to do, to look at and feel and that there is also a lot to touch, fix, push and manipulate. It also implies that objects are accessible and within easy reach of children. How to manage both easy access and ensure the safety of objects is something that teachers can learn to do effectively over a period of time.

Objectives

- To explore the various kinds of spaces and materials or equipment needed in the Balwadi to promote children's play activity

Time : 1½ hours.

Method

The trainer begins the session by dividing the play space for children into two broad categories.

1. *Outdoor space*

This can be used for:

a. free play with suitable equipment;
b. structured games, and
c. activities with natural materials like sand, clay and other types of play using the hands.

2. *Indoor space*

This must be provided for children to sit around and engage in various types of activities.

The trainer then divides the group into four to six groups of 5-6 persons each and assigns to each group the task of listing the materials or equipment needed by children for meeting their play needs. The list of children's needs (p 9) can be used as the basis for making the groups. One of the random grouping games can be used (see Game 7, p 109).

Each group now writes down all the things that they can think of which should be found in a classroom About 20 minutes can be given for them to do this. They then read out what they have written. Others may add to this, and make their own suggestions and comments. A complete list is made for each area of need. It should look something like the list below. These are put down on large chart paper, with coloured pencils and pinned up in the room for quick reference.

Outdoor Area

a. Free play : The outdoor area can be equipped with swings, slides, rocking boats, wooden planks, jungle gym. These would take up more space and therefore it has to be seen how much space is available within the centre's outer boundary. Often the local park has swings of a variety which can be used. The local park can also be used as play space for group games.

b. Structured games : Often centres are in locations where there might be open cemented areas. This can be used for children to do seriation, matching or creating designs with natural materials like leaves, twigs, small pebbles and flowers. The use of natural materials in the environment not only brings down the cost but helps to make learning meaningful. Children learn about shapes and sizes through natural play material. This can also be related to the learning of concepts.

c. Multimedia activity : A sand-filled area can be created by either making a pit or by storing sand in a tub or old box. Water play can also be done as an outdoor activity. Clay work can be done both outdoors and indoors. Children have fun in filling, pouring and mixing these materials which have different textures and feel good in their hands. For water and sand play one can provide digging tools. Sometimes water can be kept close to sand. Children might like the feel of both wet and dry sand. Working with sand and clay are fun and helps children in developing basic conservation skills and in increasing their muscular and fine motor control.

Indoor Area

The indoor space must be organised to provide enough floor space for children to sit around and play. The list should look something like the one in the table on the next page.

Materials to supply for play activity

1. ***Objects corner :*** Plastic boxes, toothpaste cartons, small plastic bottles in different shapes and sizes could be stacked in a corner shelf or on wooden planks set up on bricks. Children should be able to reach out and pull out things for themselves. It is important for children to make their own choice of playthings as well as get into the habit of putting toys back in their place. This is just as important a learning task as the play itself.

2. ***Paper work corner :*** Bits of old card, coloured paper of varying shapes and sizes can be kept in old tins or boxes. The teacher can give out plain paper or outlines of forms for the children to work on. If these are kept in separate small containers children learn to select, match and paste. It is important to present materials in a way that children can readily find so they can select what they want. The teacher can focus on what the child is doing, helping him to organise his concepts of stickiness, heaviness, being big, smooth, thick, thin etc. Children may at first start to stick things without any system in mind. However a child soon learns to see patterns and organises what he is doing. He may says, "Since this is round it could be a wheel, so I will make a car." The child learns to think beforehand about what he wants to make and how to set about it.

3. ***Art corner :*** Slates, chalk, crayon, colours can be kept in a separate area. Drawing lines, rubbing, playing around with colour is good activity for children because it fosters motor coordination. The teacher can intervene with questions like, "What are you making? Do you like the blue colour? Is that a car or train you are making?"

4. ***Doll corner :*** Dolls, dressing up materials and other toys are good for make-belief play. Role play and other imaginative play is a good way to help language development. In this area there could be a doll's house made out of aluminium pipes or even a big cardboard carton. Kitchen vessels, some clothes for dolls are good fun for pretend play. Children also enjoy dressing up in adult clothes. Old *chunnis*, sandals, purses etc. make good playthings. Puppets or other craft work materials could also be kept here. Storage boxes can be illustrated with pictures on the outside to show what is inside.

5. ***Work area :*** If possible low tables and small chairs can be put up in one area where children can sit and do puzzles or other writing work. This work area can also be created by having small, low, wooden planks with cotton mats to sit on.

Questions for discussion

Do the trainees think they have enough space for providing all these materials? Do they think children have free access to work areas? Is it possible to create such spaces? How can such materials be provided at low cost? Do they have a budget for it? What sources could they tap if not? What could they do to create additional spaces or work areas? What materials can be used?

Related issues

Work areas in a ECE programme should keep in mind that children have their own individual interests too. Keeping materials in designated places provides children with a sense of consistency. It is also a way to provide children the freedom to choose their own activity. Watching children at work and play gives insight into their interests and preoccupations. For instance doll play has its own distinctive features, for when children engage in pretend play they reflect their joys, sorrows, anxieties, achievements and needs.

All of children's play is not alike. Play may be of various kinds—ranging from the active to the imaginative, with the aid of playthings or not, etc. Children are also different in the way they interact. Quite often they may like to be alone doing things while some children may just watch others play. The trainer should point out that play in children proceeds according to a series of stages like this :

onlooker : here the child just watches others play
solitary play : here she plays by herself
parallel play : here several children play by themselves
associative play : here children occasionally play together taking part in the same activity
cooperative play : here children play together in small groups
organised games : in this children play in teams, and with a fixed set of rules.

Learning outcome

Trainees come to understand the signfficance of organised work spaces. It becomes clear to trainees that accessible and attractive spaces sustain children's interest and that it is feasible to create them given some amount of imagination.

UNIT 3.3 CLASSROOM DESIGN

Content description

Just as a home is organised according to the ideas and capabilities of the family members, the space in any centre is organised according to the skills of the Balwadi teacher. Her abilities contribute to the predominance of certain types of activity over certain others. It is therefore of benefit that teachers improve their skills so that their contribution makes a real difference in the child's environment. Group discussion is a good way for the trainees to exchange ideas with each other so they may learn how to work with limited space and resources for the maximum benefit of the child.

Objectives

- To strengthen the sense of cooperation among trainees and improve self-confidence in their own abilities and skills
- To evolve ways and means to best utilise available spaces and storage spaces in ECE

Time : 2½ hours.

Method

The trainer begins the session with a game like *Accumulation*, using an action, a line of song or poetry, a favourite activity or hobby or body sound for a change (see Game 6, p 109). She can continue by asking participants to think of any of their own skills which they feel would be useful for working with children. These are some of the types of questions which they may be asked :

a. What do they feel are some of their special skills?
b. What are the types of activities they enjoy doing with children?
c. What kinds of activity or experience do they think children like best?

On a big sheet of chart paper some of the responses are quickly noted down. The first fifteen minutes are taken up with this question-answer session. On the next page is a sample chart :

Skills for teachers	*Activities children enjoy*	*Activity in relation to growth needs*
1. Singing	Rhythmic beating	Language
2. Craft •	Working with their hands	Fine motor skills
3. Story telling	Talking	
4. Cutting out forms	Singing	

The discussion then proceeds to how space and materials can be planned, rearranged or designed in order to provide for such activities. The trainer quickly recapitulates the learning outcomes of the previous session. She takes up the question of how classrooms may be designed in order to achieve some of the objectives listed above. The trainer might put down a few relevant questions such as these on the blackboard :

1. How can space be created or extended ?
2. How can space be divided to allow for various kinds of play in large groups, small groups or individually?
3. How best can materials be arranged for free access, use and safety?
4. How can materials be stored?

The group is divided into three or four sets of people and 15-20 minutes are spent in a brainstorming session trying to find answers. Then each group reports on what they have come up with while others add their suggestion and comments to make the list as complete as possible.

Questions for discussion

Is there a feeling that the space may not be adequate or that there is a need to change the physical arrangement of the area? How much outdoor space is available? Is there some large space within that community itself where children can be taken for outdoor play? The discussion should also focus on how to maximise the use of space and materials. The creation of alternate spaces is necessary in case only a very crowded space is available, or if there is not much cooperation forthcoming from the community.

However even if the programmes are meant to be low cost and community-based, children will still need materials to play with. Therefore some alternatives can be suggested in case what is necessary is not readily available.

The table on the next page shows a few possible alternatives in design.

Space design :

- use of old packing boxes
- extending activity to the courtyard by the use of mats(*chatai*)
- trunks to store things
- using shelves to partition space

Resources for use :

- bottle caps, empty plastic containers, empty bottles etc.,
- old clothes to make rag dolls and stuffed toys
- pieces of cloth for dressing up dolls or for role play
- leaves, twigs, flowers

Assignment

This is to be done as an individual exercise. Each participant is given a large sheet of paper and asked to design (or redesign) her own classroom, keeping in mind the limitations of its size, structure, number of children etc., and using the ideas generated from the group discussion. Half the paper is to be used for a diagrammatic layout of the space or classroom arrangement (including outdoor space, toilet, kitchen, store etc.). The other half may be retained for making notes. If this exercise cannot be completed in the available time, participants can take it up as a homework assignment. This exercise can also be done in pairs to save time, to avoid too much repetition as well as to help strengthen cooperation among participants.

Note : If this unit follows a field trip, one can draw on those experiences as well. It would be well to remind trainees about the kind of conclusions which were reached just before the field trip took place.

Related issues

This unit can be linked to video recordings of other childhood programmes.

Learning outcome

Trainees may come to realise that a programme for children can really be possible in any space as long as it offers scope for free movement and exploration. They will be able to associate this with essential teacher skills and suggest play and work area specifications.

Unit 3.4 DEALING WITH PROBLEMS

Content description

Field-related issues as expressed by personnel are extremely relevant in a manual on training. This unit will therefore look at what difficulties trainees actually come face to face with when working at their own centres. Each participant is to set forth the problems she faces in her work situation. Other trainees could try and provide suggestions or solutions.

Objectives

- To set forth the issues that trainees find difficult to handle
- To discuss and analyse factors related to management
- To develop problem-solving skills

Time : 2 hours.

Method

This session itself is like a game. Therefore an introductory game is unnecessary. The group is divided into pairs. Each pair of persons is then told to write down, briefly, any particular problem they normally face in going ahead with a play-based curriculum in their own classroom. If they wish to each of the pairs may put down more than one problem, but every problem is written on a separate piece of paper. The papers are folded up small. They are placed in a box in the centre of the group. About 15 minutes can be taken to do this.

Now the group proceeds with the activity. The box is shaken well. Each pair in turn is asked to select a single slip from the box and study what is written down. They may then try to offer suggestions as to how they would tackle the issue. They group at large are then free to agree or disagree. For these extra comments just a little while, say 5 minutes may be allowed. After this the next group is called upon to proceed with the session in the same manner. The session continues until each pair has had a turn.

Note : If the group seems too large, it may be split into two groups. They can then play the game separately, in separate rooms. Two resource persons are required to conduct the activity in this case.

General discussion

Here a number of issues that may come up can be organised under different heads such as:

child-related issues;
personnel-related issues;
use and maintenance or material-related issues;
monitoring and supervision-related issues;
community-related issues.

Questions for discussion

Do the trainees feel that a session for listening to field problems is really necessary? Was it difficult to express their problems? Did they wish to discuss any other sorts of problems? Do they think it is possible to be able to remember or discuss every kind of problem that they may have?

Related issues

There could be a discussion on several specific field-related issues and problems. Actually being in the field faced with limitations of space, resources and pretty often non-cooperative community attitudes can indeed be a difficult thing. However suggestions from co-workers will be helpful and make working in difficult situations better acceptable. This same game structure will come in handy to deal with any other related problems in the field which go beyond classroom issues.

Learning outcome

Trainees are exposed to problems faced by other centres as well. Therefore they realise they are not alone in having them. They learn to develop competencies to deal with problems of a varied nature.

Assignment

Based on what was learnt in the previous section and classroom interaction, the participants are organised in small groups of four to five members each. The groups can be asked to make charts dealing with the essential skills of teachers, their personality attributes and appropriate activities for children.

Section 4 Ideas for the Classroom

UNIT 4.1 LEARNING BY OBSERVATION

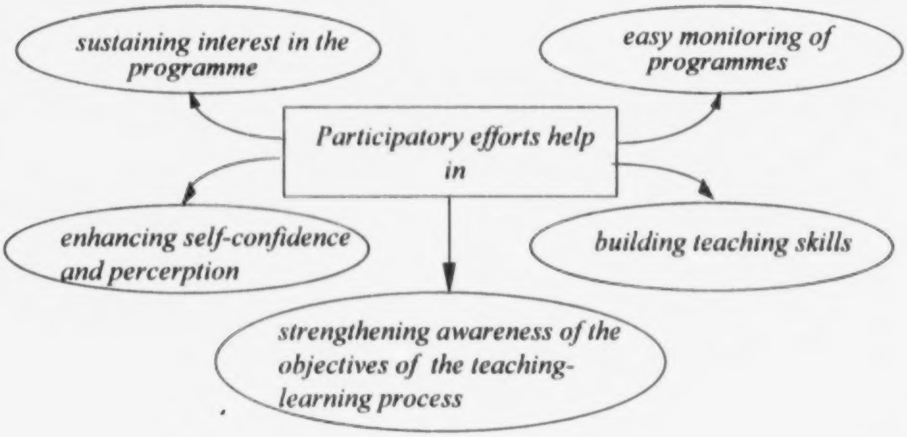
UNIT 4.2 THE DAILY TIME-TABLE

UNIT 4.3 IDEAS FOR PROGRAMMING

UNIT 4.4 SCIENCE EXPERIENCES

Section 4 Ideas for the Classroom

After every training session, trainees in ECE look forward to taking back concrete ideas for working with children. An essential part of the programme, therefore, is to provide time for exchange of ideas on project themes and other activity oriented issues. These can then be linked to the theoretical aspects of child development discussed earlier. Activity ideas ought to take into consideration the stages and domains of growth through such activity as participatory play, water play etc., but also through examples of influences on children's reactions. A theoretical base for classroom activity means trainees can develop their everyday routine at the centres quite simply. To ensure that the programme planning remains a participatory effort it is best to centre it around the ideas brought forth by the trainees themselves.


Participatory efforts help in
sustaining interest in the programme
easy monitoring of programmes
enhancing self-confidence and percerption
building teaching skills
strengthening awareness of the objectives of the teaching-learning process

In this section the units deal with issues of activity, time management and the use of skills, enabling trainers to focus on concrete elements of ECE. The aim here is to:

1. Understand time allocation in relation to the varying needs of children.
2. Help in visualising and planning the daily programme for a normal day in a Balwadi
3. Experience, analyse and understand the actual nature of different activities in order to choose tasks for children.

UNIT 4.1 LEARNING BY OBSERVATION

Content description

Such a session is most meaningful when it includes a field trip. The trainees can visit different ECE centres in small groups. As a follow-up the trainees could discuss the actual field trip experiences to look carefully at the programmes. The essential features of each curriculum would then be set out. These visits will bring a focus to the discussion. Actual observation of children at play reveals a great deal about the activities children engage in at each stage of development.

Objectives

- To visit ECE centres and understand children's involvement in the Balwadi programme and teachers' methods in sustaining the children's interest
- To arrive at the specific factors to be borne in mind while planning an ECE programme for different communities

Time : 4½ hours.

The session is divided into three phases:

a. Preparation / orientation—½ hour.
b. Field trip (excluding travel time—2 hours).
c. Discussion—1½ hours. If travel takes more than half an hour, then the discussion can be postponed to a later session.

Method

The group is divided into small groups of two to three persons each. Each group is to visit a different Balwadi. The trainer, of course, should have earlier identified the Balwadis and informed the teachers in advance about the visit and arranged for transport, if needed. The objective of the visit is to observe the programme in detail as well as to observe in depth at least *one* child during a 10 minute period.

Two separate sorts of observations are made :

1. Taking notes while observing just one child while she is engaged continuously in any activity.
2. Observing the programme specifically to ascertain:
   a. how much time is provided for each activity;
   b. the teacher's style of interaction—what exactly she says or does;
   c. the utilisation of space and material;
   d. the interest of the children and their responses to the activities.

Two proformas are provided for noting down the observations. Each trainee is given a copy of these. The trainer should carefully go over these with the group, clarifying all doubts. For filling in the child observation proforma, a particular child should be selected and observed for 10 minutes. The child's actual actions (and speech) are recorded minute by minute. Later the observer may note down the learning outcome or opportunity for each of these minutes. If possible, two different children may be observed at intervals. For filling in the general Balwadi proforma, the organisation of activities during the entire period of the observation is noted down, with the time taken for each. If this field trip takes place after doing the unit on design, trainees are also told to take those aspects into consideration too.

The trainer can advise generally on the behaviour of the observer. It is preferable for trainees to remain silent and not talk to each other, the children or the teacher. They ought to try to be as unobtrusive as possible, not disturbing the class by making loud comments etc. At the end of the field trip a general discussion can take place on both the types of observations that were made at the Balwadi. Observations regarding specific actions of the children can be triggered by means of appropriate questions posed by the trainer. Below is a sample Child Observation Proforma.

Child Observation Proforma		
Child's Name :		*Balwadi's Name :*
Age :		*Gender:*
Time	*What the child was doing (one minute intervals)*	*Learning outcome / opportunity*

Questions for discussion on child observation

What was the child doing ? What did she seem to enjoy most? What held her attention most? What was the attention span of the child? Was the child a leader or a follower? Did the child initiate her own activity or only react to the teacher's words? Did the child play by herself or in small or larger groups? Did the child only play with other children or was the teacher involved too? What language did the child speak? Was it possible to tell the child's age? How? Did the activity seem appropriate for the child's age?

Balwadi Observation Proforma

Balwadi name : Date :

S.No	*Activity*	*Time*	*Teacher activity*	*Interest of children*

Organisation of space :

Special features :

Remarks :

The remarks of the trainees on the Balwadi programme, the teacher's style of functioning, the use of space etc., can be classified for each of the centres visited along the following lines. They can then be evaluated in terms of appropriateness to children's needs, as well as other criteria like order, neatness and response to other demands made by the teacher. A typical form might look like this:

Balwadi environment organisation of space / material	***Opportunity and experiences for learning***	***Interest of children***	***Remarks for trainee's report***
Attractive, lot of play material looking used	*Children were handling some toys that looked broken but they were sticking them together*	*Children looked happy, curious, free*	*There was a general feeling that the teacher was tolerant*
Very neat and spacious. Material packed in plastic, boxes kept in locked cupboards	*Children at the cupboards peeping*	*Disciplined, listening yet bored*	*Children seem to be afraid of the teacher's loud voice*

Responses are marked in *red* if the centre is felt to be more child rather than adult oriented. Places where children do not have much self-initiated activity can be discussed in detail and are marked in *black*.

Questions for discussion

What could be the factors that make the centre child friendly or not? Here are a few points to read out to the trainees:

Not child friendly	*Child friendly*
Loud voice of the teacher	Firm yet friendly voice and talking style
Too many instructions	A two way interaction : listening to children
A lot of direction	Teacher allows children to be themselves
Teacher wanting to only sit in one place	Teacher moves around going to all the children
Very little place to move around in	Good use of even a small space
Materials stored so carefully that children cannot reach them	Materials kept in places accessible to children
Teacher's need to be very neat and protective of material	Teacher allows children to play yet watches them carefully

Do the trainees agree with this sort of classification? Do they have more points to add to either of the two columns?

Related issues

Trainees can use this session to stress the need for organising centres so as not to get overwhelmed by the children's activity. They can also discuss how visitors influence a day's routine.

Learning outcome

Trainees by actual field experience can come to distinguish a child friendly centre from a more rigid rule-based classroom which is not so conducive to learning. After assessment and analysis of the visit, trainees can also think of any other appropriate activities that may be introduced.

UNIT 4.2 THE DAILY TIME-TABLE

Content description

Here the trainers plan the day to day routine of a Balwadi programme in relation to the children's age and the needs, interests and attention span which is appropriate to the age group. Every activity can be separately dealt with and analysed for its actual potential in influencing the growth of the child in different spheres.

Objectives

- To become familiar with the several dimensions of activities needed to be planned for preschool children
- To be able to relate the developmental implications of each of these activities
- To show how a play-based approach is more effective in holding the children's attention

Time : 1½ hours.

Method

This session is structured like a game throughout. The participants are asked to plan an ideal Balwadi programme. They are asked to write down on slips of paper the activities which they think children might engage in during the day. Each of them may think up a maximum of two or three activities. This might take about 5-10 minutes. The folded pieces of paper are placed in a box. Meanwhile, the trainer draws a large circle on the floor with chalk and divides it into 4, 6 or 8 equal segments. Each segment refers to a particular sphere of child development such as language development, sensory, large motor, small motor etc.

Then the game begins. Participants are asked come forward one by one (or pair by pair) to pick up a slip of paper, read it and decide in which segment it should go. In the case of certain of the activities (e.g. action songs) they may be found to belong under more than one area of development. Participants are asked to decide where they might place the slip. The ideal solution is to place it in each of the relevant segments. If it is found that the same activity appears in many of the slips, while some types of activities are found missing, then the trainer herself can introduce them. This game continues till there are found several activities in each segment of the circle.

Another way to play this game is to toss a coin, spin a top or throw an arrow till it comes to rest in one segment. The participants are then asked to suggest a suitable activity for that segment. This is written down on a piece of paper and placed in that segment. At every toss of the coin participants can repeat an activity originally suggested but they may not place it in the same segment again. Decisions may be challenged or discussed. Now the trainer distributes to each trainee a sample time-table for one day in a Balwadi. The group then splits into smaller units of six to seven members each and looks at the plan for a few minutes. They are then told to discuss the positive and negative attributes of this plan.

TIME-TABLE	
8:30 to 8:45 a.m.	Arrival of children. Greetings. Some personal questions about the child, siblings, family or work. The teacher continues also to set the place in order. All greet teacher, workers and children.
8:45 to 9:15 a.m.	Rhythmic movement, singing; children do some basic physical exercises following teacher's instructions. Songs are chosen by the children as they are familiar with them. Introduction of some new rhyme or limerick.
9:15 to 9:45 a.m.	Some indoor sit-down task like doing a puzzle, or stringing beads or putting on bottle tops and drawing pebble or chalk outlines on the floor. Different groups are engaged in these. One group writes or draws patterns on paper.
9:45 to 10:15 a.m.	Free outdoor activity, sand play, play on swings, slides, tyres. Experience of push and pull toys, game with a ball. One group plays the game "Simon says".
10:15 to 10:45 a.m.	Clean up time. Snack time with some music on cassette or radio.
10:45 to 11:15 a.m.	Circle time for family tasks, festival talk, science activity or going for a nature walk to a nearby park to collect leaves, twigs, stones or to look at flowers.
11:15 to 12:00 a.m.	Free indoor play. Art work: finger painting with vegetable cutouts with potato, ladyfinger, cucumber. Story telling.

The trainer guides the trainees to analyse the content of the programme with questions such as these:

1. Does the programme seem balanced?
2. Is there too much of outdoor free play?
3. Does the programme appear to be too guided or structured?
4. Do the trainees think there is too much pressure placed on the children?

The discussion on these points is done in small groups. Each group then presents their discussion to the larger group, and makes a complete critical analysis of the time table. From this analysis, some basic principles of programme planning such as given below can be drawn up and summarised on a chart (or on the blackboard).

- inclusion of some activities to satisfy each major developmental sphere
- inclusion of some activities to meet the children's basic needs
- responsiveness to the age and interest of the children
- flexibility in the daily programme

- a balanced range of activities—outdoor / indoor, structured / free, individual / group, teacher-directed / child-initiated, listening / doing, quiet / noisy, active/ passive etc.

A conceptual framework on which to base a Balwadi programme (age 3-6 yrs)

Age characteristics	***Appropriate content of programme***
Motor Growth Child's need to exercise large muscles, gather control of body and limbs for complex tasks	Exercise with music; scope for running jumping. Use of swings, junglejim. Plenty of tasks to use fingers and thumb like cutting, tearing, pasting, putting small objects on outline figures
Exploring complicated movement to build physical skills	Balls for throwing and catching; soft toys
Can direct self to throw and catch	
Cognitive Growth	
Enjoys problem solving, tries representation on paper with paints and drawing	Puzzles, construction materials like blocks. Tasks for free expression using paint, clay and encourage labelling
Able to recognise forms of familiar objects, recognises similarities and differences between objects	Incomplete pictures for labelling activities or common objects, for e.g. pictures cut in half to make complete forms. Play simple games for matching pictures of
Simple classification	lock → thread needle → key
Recognises difference in size; enjoys balancing	Plenty of shells, seeds, bottle caps; allow children to make them into different patterns Blocks of varied shapes, sizes
Enjoys dramatic roles	Encourage imitation of animals and their sounds
Identifies categories, enjoys sequencing of events	Pictures of a continuous series of tasks allow children to sequence events
Language Development	
Growing vocabulary, discovers concept of comparing, making descriptions	Allow children to verbalise experiences, using adult words, rephrasing sentences; use words and games for *big, bigger, one* and *more than one*. Use words like *smooth, fast, slow,* etc. This helps them develop the concept of opposites

Able to listen to stories, experiments with words and rhymes; enjoys nonsense sounds. Frequently uses words without knowing the meaning	Plenty of story-telling sessions with opportunity for acting. Introduce small rhymes, songs and limericks
Able to describe events in sequence; shows interest in books and printed words	Allow children to narrate experiences, develop small tales to understand sequence, order of events
Social - Emotional Development	
Capable of now being in a group; can do role play of family situations. Creates representational situation of home, school, neighbourhood experience	Encourage peer group play. Provide scope for dramatic play. This can give insight for understanding children
Likes to be with peers, has special friends. They seek approval and recognition from other children	Give opportunities to involve both older and younger children. Give special attention for each child Recognise emerging skills. Use puppets for variety in characters. Encourage sharing of objects, experiences and skills

Note: The trainer focuses attention on the children's typical characteristics for each age group and therefore their behaviour that is particular for that age too.

Questions for discussion

Are trainees aware that children have a right to be stubborn at times? Do they think it right to ask children to be quiet all the time? Often we ask children not to jump or run around. Are we wrong to do this? Children have to be encouraged to explore, discover and experiment. So as adults should we let them do whatever they wish to do?

Related issues

It is important for trainees to be able to relate to the theoretical base and rationale for organising any programme for young children. Quite often teachers are also parent educators. Communicating with parents leads to community awareness. Hence trainees learning to be ECE educators must have a clear idea about the logic of the programme and enough understanding for selecting only certain experiences or activities which are suitable and not all. They need to be clear that children require enough freedom but also a firm hand which will let them explore for themselves along with the guidance that they require.

Learning outcome

Trainees learn to develop skills in programme planning in relation to the child's age and growth needs. They understand the implications of any kind of ECE programme and how to evaluate it. Further they can prepare the child for its next developmental stage.

Assignment

Each participant is asked to prepare a daily plan to suit her own field situation and facilities.

UNIT 4.3 IDEAS FOR PROGRAMMING

Content description

Once equipped with an understanding of the child's growth pattern and age related characteristics, the Balwadi teacher really benefits from some actual classroom activity and learning the use of materials. Starting with a few sample experiences teachers can be led on to create more of their own ideas. The sessions are meant to provide actual hands-on experience and therefore meant as practical exercises in the classroom. The concept of readiness of children is discussed. ECE programmes should focus on providing early writing, reading and number concepts. Play with objects of different shapes and sizes makes obvious the readiness of children for learning a variety of concepts.

Objectives

- To provide sample experiences for classroom interaction
- To enable teachers to provide a variety of activities in the classroom
- To identify early writing, reading and number activities

Time : 2 sessions of 2 hours each.

Method

The following activities may be conducted with the use of appropriate materials and followed by discussion. These do not form a comprehensive list and do not exhaust all possibilities in the Balwadi. For further ideas (see Appendix 3, p 114).

Activity 1 : (Early reading skill)
Fun with shapes : Learning about shapes, colours, size and form. The trainer provides some paper to each participant and a set of coloured pens. On the paper with a pencil a free drawing is made without lifting the pencil off the paper. After starting from one point, a few curvy lines are drawn to come back to meet at the starting point. This can be coloured with just three different shades of paint. Each trainee tries this out on two or three sheets of paper. In different drawings the use of colours could vary. With the use of cotton wool, the colour can be spread evenly.

Activity 2 : (Early writing skill)
Finger painting : In free play children often run their fingers through sand or mud. Finger play is an important experience of space and an exercise for fine motor control. Several activities can be built around this natural urge to play in sand. Finger painting is fun. Any coloured powder is mixed in a thin paste of *maida*. This mix will spread evenly. Children can dip their fingers in it and make patterns on paper with it.

Note : Such finger play and use of the forefinger and thumb for sorting, matching and design provide early writing practice. Gaining strength in the fingers and familiarity with perceptual forms are precursors to learning how to write down the structured forms of letters.

Activity 3 : (Early reading skill)
Cut and Stick : This would be an exercise in mainly cutting and pasting, a task young children really enjoy. A collection of shapes is cut out from old card, plain and coloured paper. Children can stick these on to drawn outlines of animals or other objects. This can also be done to teach number concepts such as that three sides make a triangle while four make a square. This introduces one to one association and sustains children's interest through their natural appeal for work.
Note : Activity with shapes helps children to focus on structured forms, a basic skill for developing reading competence.

Activity 4 : (Early numeracy skills)
Important labels : Describing, talking about and discussing concepts of quantity through a comparison of opposites is an important exercise for introducing early numeracy skills. Here are some opposites that can be introduced:

more → less
far → near
left → right
front → back
empty → full
heavy → light
thick → thin
up → down
over → under
open → shut

This can be done using pictures and while playing with a variety of objects. Trainees are asked to think of learning materials which easily represent such concepts.

Note : The development of this kind of vocabulary is basic to the learning of numbers. In order to learn mathematics, a certain language ability is also essential.

Activity 5 : (Language comprehension skills)
Story telling : It is well known that children enjoy hearing stories. However trainers need to have insight as to why they do so, and what is the significance of telling stories. Listening to stories enhances concentration, comprehension and the capacity for expression. Story telling also often creates a sense of security for children. The trainer can use drama to make stories a really enriching and exciting experience. Groups of about five are formed to work on different stories. Each small group is given the task of presenting the story in a different manner, using different aids. Here are some ways of telling stories:

A : Using performance skills

- with actions ; mime, movement and gesture
- with sounds and actions (no speech)
- with sounds and words only (by performing behind a screen)
- with rhythm and music (using simple instruments)
- with rhythm, music and movement
- with dance

B : Using visual and graphic materials

- with pictures, picture cards, charts, posters
- with picture books
- with flash cards, calendar or TV box
- with puppets:stick, finger, rod and glove puppets
- with masks
- with other props and objects

Note : A combination of the listed methods also possible.

After each presentation the content of the story is to be discussed in terms of:
- its relevance for the age group
- the medium and method of communication
- its content and how children might possibly perceive it.

We have earlier discussed childhood incidents that we still remember as adults. In evaluating and identifying stories for children we must bear in mind how they might serve as learning aids. Stories ought to be chosen with care as they can have long-lasting impression in the mind of the child. Story-telling for children must focus on several dimensions for maximum impact. These are some aids to use :

1. Questions which prompt accurate replies by means of helpful clues.
2. Pauses while speaking, to allow time for responses.
3. Playing the part of some of the characters by the children.

Quite often you learn a lot about children's understanding by asking children to retell stories. Trainees can get a lot of insight when they themselves try repeating a story they have heard. One session can deal with the question of how to tell stories in an interesting manner. This discussion could also follow the video on story telling (see Appendix 5, p 128).

Activity 6 : (Language skills and imagination)
Story building: This is an interesting activity which greatly facilitates language and communication.

1. ***Thinking up a story***

Starting with one sentence, children are asked to continue, prompted now and then by a few words, slowly linking up with the main idea. Here is an example :

It was a rainy day -----there was no sun -----I watched it -----I slept -----the rain went on and there were many puddles -----.

2. ***Story with pictures***

Pictures which show a lot of action and a set of pictures with perhaps a sequence of events can be collected. These pictures are placed before the children and they are asked to describe what happens in the story using each of the pictures. Children are prompted to verbalise the sequence of events.

3. ***Story about events or experiences***

Children can talk to the group on such themes as 'My best day', 'When I get angry', 'What makes me happy', etc. Facing the group while talking about themselves helps children to build communication skills and fosters self-confidence and a positive self-image.

4. ***Story with puppets***

After children experience story telling with puppets, sometimes they themselves like to experiment with puppets and ideas. They should be given opportunity for play with puppets and dolls as that is a creative way of story building for children.

5. Reading stories from books

Several simple books can be kept at hand for children to look at or to be read from.

Activity 7: (Large motor control)

Music and Movement : Movement or kinesthetics is often referred to as the sixth sense as it is mainly through this that we experience space and time. Movement also helps to gain control over the body and its muscles and helps in gaining a sense of direction. Mastery over the body influences several aspects of growth and learning. Music with rhythm has great appeal for children. Given in this table are a few sample exercises:

Moving to rhythmic clapping First they can move in a circle, then move about anywhere, but they need to vary the movement to match the speed of clapping.
Moving to music Music has to be of varying tempo. Participants can move freely. They are told to just explore the mood of the music and they need not *dance*. This is a better way to use music and movement in the class, as often teachers feel inhibited about actually *dancing*.
'Animal walk' This is moving to music like an elephant, peacock, rabbit, dear and so on. This is really a fun activity as animals have a special appeal for children.

Activity 8: (Conceptual skills)

Science for young children : Trainers should bring to the group's notice that for young children science does not mean doing laboratory experiments, but lies simply in finding logical explanations for their questions. Helping children to make associations towards developing their capacity for logical, analytical thinking or attitude is the first step towards developing a scientific temperament.

Providing answers to children's questions about weather changes and the seasons can lead on to many more questions. For e.g., 'Why does it rain so much?', 'Why does a car go so fast?', 'Why does the bulb shine?' and so many other questions that puzzle young children. Simple germination experiments or growing small plants can lead to an understanding of living as opposed to non-living things. The whole growth cycle can be explained in simple terms.

Taking children to see different plants, flowers and trees, linking them to different climatic conditions or regions is basic to scientific learning. Pictures of different kinds of houses or places can be shown and *stories* about each can be told with interesting descriptions of nature and its influences on human life. Animal, insect and bird life cycles are fascinating to young children. Learning about nature and the environment and the interdependence of man and nature is scientific education for young children.

Questions for discussion

1. Do the trainees think a collection of different types of activities for the Balwadi would be useful?
2. Do workshops help in doing this?
3. Did they enjoy this session?
4. What activities can they think of to add to the list?

Related issues

Here the importance of the concept of readiness for different sorts of tasks is introduced. Preschools can aim to provide experiences so children can become familiar with symbols used in writing and mathematics; a foundation for understanding quantities as well as enough sensory stimuli. These early familiarisations build a strong base for reading, writing and arithmetic. Children only need to be *introduced* to such early concepts, though. They certainly ought not to have too much pressure put on them to learn all these at once. The preschool classroom is meant more as an aid for children to know how to listen well, observe carefully and express themselves freely.

Learning outcome

Trainees enrich their range of classroom activity. This methodology of training is a way for them to reinforce the rationale behind many of the types of classroom tasks which are selected for the children. Trainees therefore become familiar with the idea of readiness tasks as part of early childhood education experience.

Assignment

The group is divided into groups of seven to eight members each. Each group is asked to work out a plan of a 3-hour Balwadi programme for a period of five days. The day's routine is to be set out clearly with the list of activities, the time allotted for each and the materials required.

UNIT 4.4 SCIENCE EXPERIENCES

Content description

Science teaching at the preschool stage, is not just about teaching a subject alone, but rather about giving children the *experience* of it in its multifarious forms. In fact, teaching itself at this stage has to have a holistic approach. Science is in us, around us and everywhere in the environment. Hence science experiences have to be incorporated into the day-to-day curriculum.

Objectives

- To help trainees to get motivated about the practical nature of science teaching
- To enable trainees to construct web and skills charts, for any topic chosen by them
- To develop a wide perspective on any topic, so that integration with other related topics becomes easily possible
- To make trainees appreciate the importance of planning such experiences for the classroom
- To help trainees organise simple everyday materials for creating these science experiences
- To focus the trainees' minds on developing a scientific temperament in children

Time : For about twelve to fifteen activities, followed by discussion—3 hours.

Method

a. The trainer decides first of all on the topics for the science experiences. An example of one topic has been chosen, which is *Water*.

b. Activity cards in very simple language are to be made (see Appendix 4, p 117). These activity cards may be pasted on thick cardboard and stored in plastic covers, neatly stapled or pasted, so that they will last longer. The cards can be aptly and neatly illustrated. These same cards can be used by the trainees for reference at their own centres.

c. A list of materials required are to be prepared. Such materials should be everyday ones and easily available. This ensures that they are low-cost or cost very little for the centre.

d. Well before the workshop starts, the materials are laid out, each with its appropriate activity card, around the room, in separate areas.

e. After an introduction has been given, trainees get into pairs or groups of three with the help of a grouping game and according to the number of participants. Each group will be allocated an activity corner.

f. The activity session starts, with the volunteers themselves having to use certain scientific skills in predicting, experimenting, observing, hypothesising and inferring. They are also expected to record their observations and conclusions.

g. Each group changes its activity after every 10 minutes. In this way all the groups will end up doing the entire set of activities.

h. A general discussion follows these activity sessions.

Questions for discussion

Developing scientific skills

a. Why do children have to be trained to predict the occurrence of certain events?

b. Why is it important to give them science experiences ?

c. How is it possible to get the attention of children, to observe what is happening carefully, while they do the experiment?

d. How best can children compare what they have thought would happen, with what they actually observe when they complete the experiment?

e. How is it possible to help them to form inferences?

Planning

f. How can the lessons be planned so as to be integrated as part of the topic that one is teaching?

Organisation of materials

g. How exactly can materials be organised for the activities?

Classroom organisation

h. How can the children be made to form groups? What sort of groups can they form?

i. What other activities can be planned for children who are not engaged in science activities? How can this be done?

Related issues

Science teaching is based mainly on these three interrelated concepts :

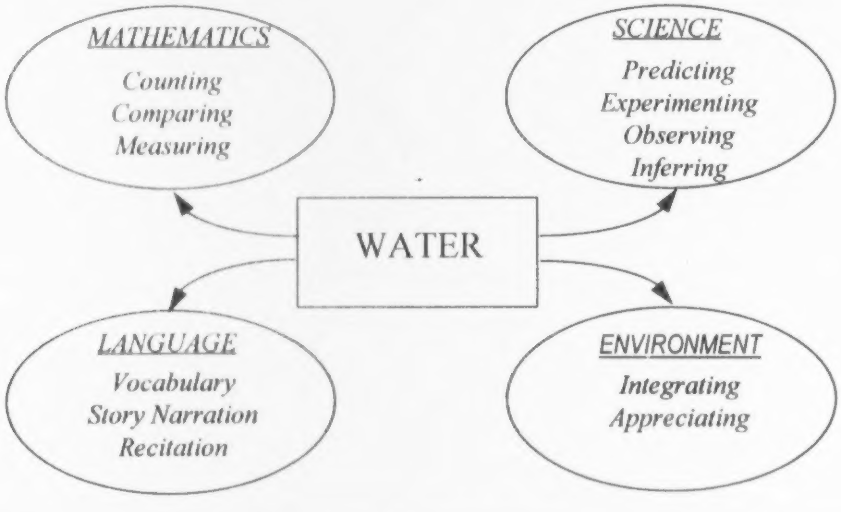
PRODUCT	PROCESS	ATTITUDE
↓	↓	↓
answers the question	answers the question	answers the question
WHAT?	HOW?	WHY ?

It is important of course, to give children the facts necessary in the learning of science. This is about the *product*. To make children think a step further and ask the question *how* things happen, is a step in the right direction. If the child asks a further question *why*, then one has really progressed towards developing the scientific temperament. School education is becoming increasingly theoretical and few opportunities are given for practical experiences. When the child is motivated to 'learn by doing' at a very young age, he naturally becomes intellectually more demanding, as he grows older.

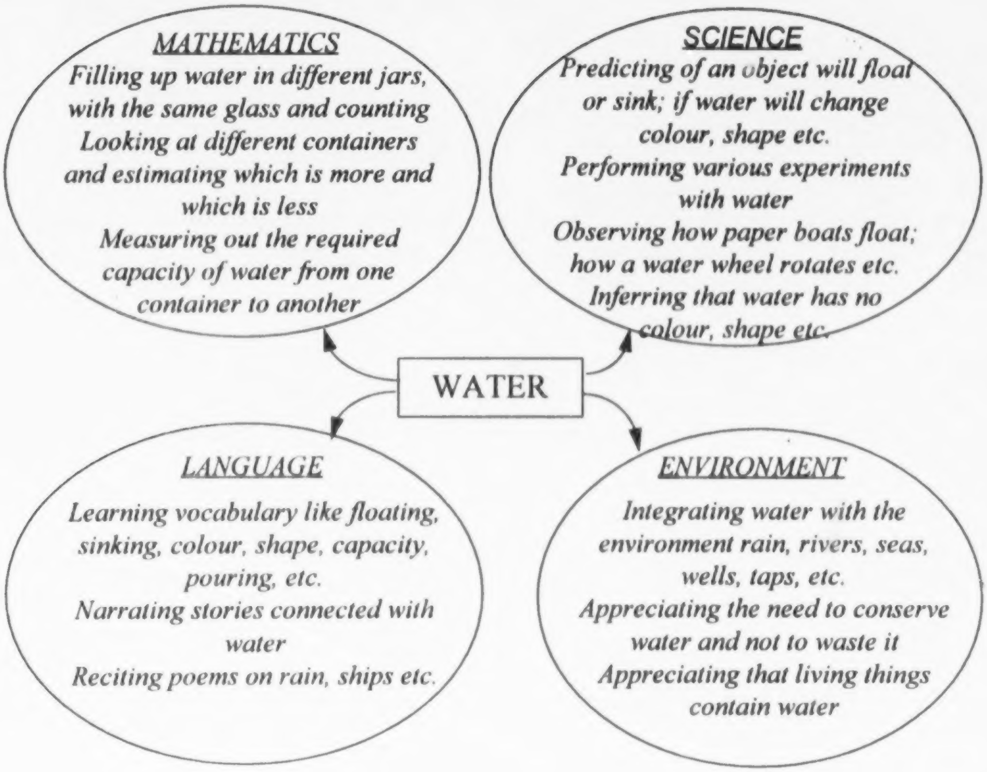
The holistic approach to teaching lays stress on decompartmentalisation of subjects which widens the child's perspective and improves his ideas about life. A scientific approach is quite crucial even at a young age, to lay the foundations for clear thinking, analytical reasoning and logical understanding.

Assignment
A skills chart and web chart on *Water* are reproduced here. These may be treated as examples for preparing similar charts on any chosen topic, for example on the topics *Seasons or Air*.

Below is a SKILLS chart on *Water*.


MATHEMATICS
Counting
Comparing
Measuring
SCIENCE
Predicting
Experimenting
Observing
Inferring
WATER
LANGUAGE
Vocabulary
Story Narration
Recitation
ENVIRONMENT
Integrating
Appreciating

This is a WEB chart on *Water*



MATHEMATICS

Filling up water in different jars, with the same glass and counting

Looking at different containers and estimating which is more and which is less

Measuring out the required capacity of water from one container to another

SCIENCE

Predicting of an object will float or sink; if water will change colour, shape etc.

Performing various experiments with water

Observing how paper boats float; how a water wheel rotates etc.

Inferring that water has no colour, shape etc.

LANGUAGE

Learning vocabulary like floating, sinking, colour, shape, capacity, pouring, etc.

Narrating stories connected with water

Reciting poems on rain, ships etc.

ENVIRONMENT

Integrating water with the environment rain, rivers, seas, wells, taps, etc.

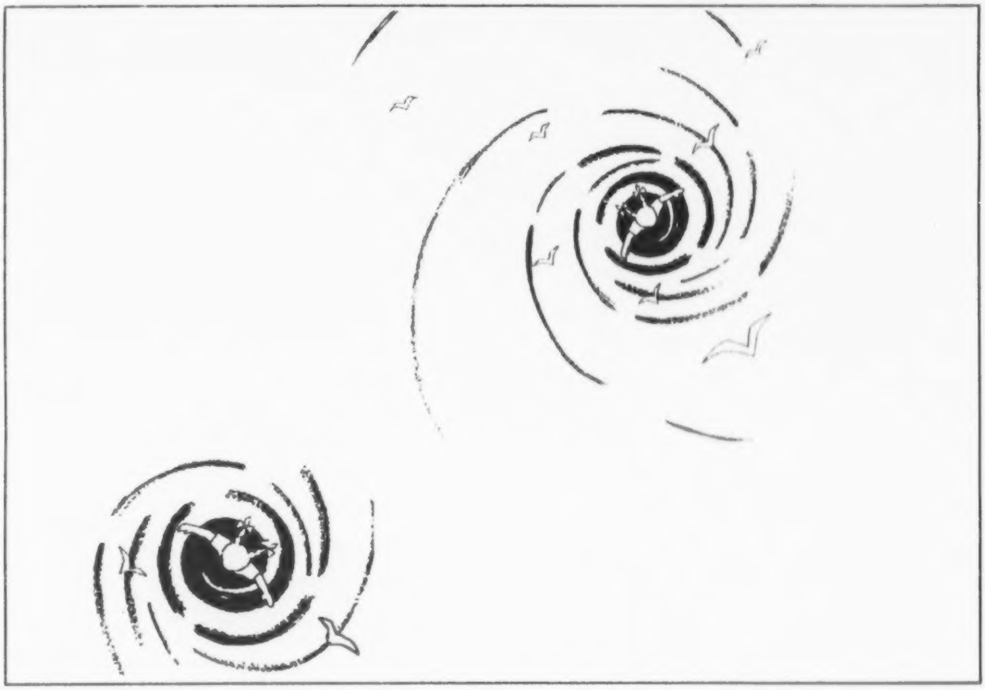
Appreciating the need to conserve water and not to waste it

Appreciating that living things contain water

Activity cards can be added for any related science topics, for example on trees, plants or insects.

Section 5 Enhancing Teachers' Skills

UNIT 5.1 INDIGENOUS CRAFTS
UNIT 5.2 FOLK MUSIC AND CHILDREN'S SONGS
UNIT 5.3 CREATIVE DRAMA
UNIT 5.4 CLASSROOM INTERACTION



Section 5 Enhancing Teachers' Skills

All along, in this manual, an attempt has been made to familiarise trainers with the ways in which personal ideas, values, attitudes and assumptions influence their own classroom interaction. Understanding the basis of one's perceptions is therefore important. Besides personal value systems individuals also have skills, talents and special abilities. Recognition of this variety of attributes can contribute greatly to the preschool environment. Most of the time the skills teachers have are closely associated with local crafts and traditions or the culture of the locality. These crafts make use of easily available local materials. The use of indigenous crafts and resources serves several purposes, such as:

making learning meaningful, since they are closest to the child's own environment;
reducing the cost of running a programme;
making the links between the workers and the local community stronger by making education have a part in the local traditions.

Most activities become fun mainly in the way they are handled. The joy in doing them is related closely to the approach. Children's attention and interest can be kept up by involving them all the way and making the whole thing simple enough so as to match their intellectual abilities. The aims are:

1. To draw on local crafts and indigenous traditions for children's activities.
2. To develop teachers' own personal skills and abilities.
3. To enable teachers to draw on inner resources of creativity, imagination and spontaneity.
4. To develop teachers' skills for interacting with children in the classroom.

UNIT 5.1 INDIGENOUS CRAFTS

Content description

Exploring the skills and talents of the trainees is in itself a way of using easy and accessible resources. Trainers ought to motivate trainees to use their talents in singing, reciting, drawing, embroidery, cooking etc., with the children.

One of the local crafts which can be used in this way is *kolam*. Drawing designs on the floor is a daily ritual in many parts of India. Children grow up seeing their mothers draw floor designs in the mornings as part of their religions and cultural rituals. These are known as *alpana* (Bengal), *kolam* (Tamil Nadu, Kerala and Karnataka) and *rangoli* (Uttar Pradesh, Bihar and Madhya Pradesh). There could be no better way than to use a culturally rich art form to bridge the gap between school and home.

Every region also has experts who use their hands adeptly to create craft objects from local materials. In fact many of the art forms are interdependent. Local theatre may use masks which artists have created from indigenous materials. In earlier times, children grew up watching the local arts as part of the larger community activity. These included *yatra, nautanki, yakshagaan* and such folk forms. These oral forms of communication were rich sources of learning about tradition. These activities could form a part of the Balwadi experience in simple ways. Local puppets can be part of play material and also be of use in story telling.

Objectives

- To help participants become aware of the rich educational potential of local materials, skills and crafts
- To help them understand the age group appropriate for the use of various crafts and skills and choose them accordingly
- To create an interest in exploring local traditions for classroom use

Time : 1 hour for each.

Method

Kolam

Kolam uses a powder of coarse rice flour which has a natural appeal for children who love to master tasks which involve using their hands and fingers. Rice flour is also something which serves as food for ants. Trainers can first demonstrate how to practise the art form and then point out what is the value it may have both socially and environmentally. Each person is given some *kolam* powder and asked to make designs. Trainers should go around making encouraging remarks, watching the kinds of designs the trainees make. They can talk about the use of dots and lines. Children normally would also enjoy playing with the powder although they may not be able to make very systematic patterns; however they would enjoy doing what their mother or grandmother does at home.

The trainees come together again to form a large group. The trainer asks the following questions, noting down the responses on the board.

Questions	***Possible responses***	***Skills developed***
What did they do?	*We drew what we know and see* *We picked it up just by watching*	Observation in identifying patterns
What parts of the body did they use? What balancing skills did they use?	*The back and the hands* *We sat on our knees*	Muscular control Body control and balance
How did they create the design?	*By spreading the powder very finely on the floor*	Fine motor control
What patterns did they draw?	*We drew designs we see being drawn every day*	Visual discrimination and ability to reproduce

It becomes clear to the trainees through this activity that local craft can easily be incorporated in the classroom. It is a way to bring the school closer to the community life of the children.

Other crafts

This methodology can be applied in the use of other local crafts too. Some examples are making:

- flower, seed or bead garlands
- *kolam* designs on the floor with flower petals, leaves and other natural objects
- collages on the floor with a variety of different objects
- wall paintings and wall collages
- sculpture and bas-relief with a traditional mixture of earth and dung on walls and floors

Vegetable colours

For paintings on rough paper of any kind, beautiful non-toxic and low-cost colours can be made from vegetables and natural products using natural glue (from cooked sago) as the base.

The basic colours that can be got are:

- black (burnt rice husk or burnt *vacambu*)
- white (white clay powder)
- red / pink (beetroot , red earth)
- red / orange (carrot)
- yellow (turmeric, pomegranate skin)
- blue (laundry blue)
- brown (mixture of blue, orange and black).

In addition, shades of green, grey, brown, mauve, purple, pink, violet etc., and various tints of these can be obtained by mixing them in different proportions and adding small quantities of lime.

Making a Face Mask

Each participant sits opposite a partner. Strips are torn from a newspaper and pasted with water closely on the partner's face. Several more layers of newspaper strips are then stuck on with glue. By the time ten to eleven layers are made and pasted together, the mask begins to thicken in the shape of the face, dries up and falls out. It can then be painted colourfully to represent any kind of character.

Similar activities are the making of masks, dolls and puppets with the use of clay, sticks, rods, straw, rope, cloth, string, yarn, newspaper and easily available objects such as coconut shells, balls, plastic containers, tubes etc. These can also be decorated and dressed with scraps of cloth, paper and waste materials.

Questions for discussion

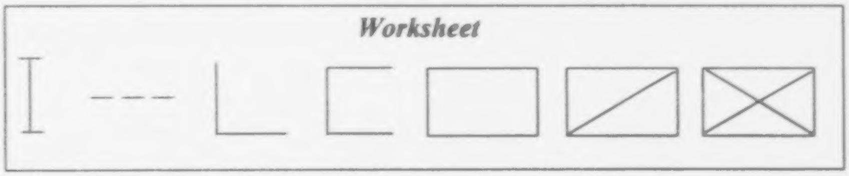
Do the trainees think it is fun for children to learn to create different kinds of animals and other creatures? Would they have fun and learn by watching too? How did they themselves enjoy the experience of making a face mask?

Learning outcome

The methodical working of the mind becomes clear by the way patterns are repeated by going round dots in a regular way. It is also a way to learn about shapes which would appeal to young children, and which they can easily reproduce. Trainees will be able to practise some simple kinds of skills while trying out these crafts. They can thus come to appreciate the skills involved and the expertise required for practising really complex crafts and art forms.

Assignment

Trainees can be asked to generate worksheets for children in which children copy simple designs. These could be something like *kolams*. These can become more complicated as the child learns.



UNIT 5.2 FOLK MUSIC AND CHILDREN'S SONGS

Content description

Folk songs describe individuals in a culture. Every culture has a repertoire of songs of all kinds, music and rhythm being basic to each community.

Objectives

- To understand the use of songs with a familiar content for children from a single community
- To experience rhythm and rhyme through singing
- To enrich language and the understanding of culture
- To identify folk songs which are specially relevant for children

Time : 1½ hours.

Method

The trainer begins the session by a game of *Leader* (see Game 9b, p 111).

The participants who are from different parts of the state are asked to sing some songs which they particularly like, from their community or area where they live. These songs:

may have to do with the harvest season;
be region-specific; to do with climate or terrain;
may be connected with a festival.

A few good songs can be picked for the whole group to learn. The trainer helps trainees to understand that for children education needs to provide *experience* first and not attempt at *expertise* right away. Young children cannot be expected to sing totally in tune or to draw accurately. In a similar manner children's songs, lullabies and other learning-related songs can be collected. One can identify these characteristics in songs suitable for children:

1. Songs about animals and familiar everyday situations.
2. Use of nonsense words.
3. Use of animal sounds.
4. Repetition of words or a high rhythmic content.

Folk songs are not the only type of songs which are suitable but they may be sung sometimes along with other forms of music. Music with children can also be just a fun activity with an exploration of sounds and creation of musical games. Here are some activities given in the table below:

Musical games

Orchestra : Simple musical instruments can be made with different objects, seed-pods or vessels. Children can be told to follow a simple beat. The rhythm varies from fast to slow and back again. Beats of 2,3,4,6 are possible. Children are told to follow and imitate this.

Body orchestra : The group sits in a circle while the trainer asks each one to make a sound using only the body (no voice). Children may be allowed to repeat sounds already made, but not adults. In the second round, the voice may be used, but not speech or the speaking voice. This stimulates better effort. About four of the more effective sounds can be selected. The group splits into four groups and one sound is assigned to each group. They may practise this sound a few times. The conductor can then stand in the middle and call on each group to perform in turn, keeping time with a plate and spoon, or while clapping. Occasionally two groups may perform together, and for the finale, the entire group.

Variation : Several people are given the chance to conduct the *body orchestra.* Simple instruments which are easily found in the environment can be added or those made from low-cost materials like coconut shells or sticks.

Sound games

Participants are divided into groups of five (four to seven is also alright). Each group enacts a story from among those already created or acted out with the aid of mime (actions) with sound effects. Participants must make sounds using only their bodies, voices and objects found in the environment. With adults, a competition between groups may help to stimulate variety and beauty.

Variation : To focus on the sound element, this may be performed as a *radio play* with the participants concealed behind a simple screen, with a sheet held by two people.
Note : Most people will act out as they speak and make sounds, even when they know they are not visible, or perhaps because they know they are not visible. This is a good technique for the shy and withdrawn. The screen provides some security, as in the case of puppetry, and this should be drawn attention to in the discussion.

Questions for discussion

Did the trainees have fun? How do children react to music? Do they think it is essential for teachers to know how to sing?

Related issues

Music and rhythm are basic to children and should be an integral part of children's learning activity. They can learn many concepts easily through these.

Learning outcome

Trainees would be able to:

understand the value of music in teaching;
use familiar songs for fun in exploring beat and rhythm;
see music activity as an overall experience rather than aimed at developing excellence in singing.

UNIT 5.3 CREATIVE DRAMA

Content description

In this manual the methodology has been strongly drama-based with the idea of heightening the participatory level of trainees. More often the content of drama has been aimed at learning about children. By now, however, we know that drama is a rich source of learning for adults too. There is no doubt of course that it is a suitable medium for teaching children. However, drama for children needs to be used even more creatively, not just as an enactment of roles.

Objectives

- To enable participants to explore the world of fantasy and imagination through drama
- To enable trainees to understand the role of language and concept formation through drama and role play
- To enable trainees to explore and understand the use of the senses, body movement, the voice and sounds and their role in improving the child's ability for expression
- To offer the experience of creative activity in a group, and its role in developing cooperation and social development

Time : 3 hours.

Note : The session is structured as a flow of drama games. Activities are set out in sequence, in which each exercise grows naturally from the preceding one. There is nothing special about the order in which the eight sequences appear. One or more of the sequences can be taken up in any one session, depending on the time available. Each exercise can take anywhere from just ten minutes to forty-five minutes or even an hour. Only a few examples are given to illustrate each case. Each activity session should be followed by questions and discussion to relate it to the objectives of the activity as stated earlier.

Sequence 1 *Acting all together*

Everyone stands in a circle. As the leader speaks, everyone performs the actions together. A simple sequence of activities is acted out with a little bit of improvisation. Here are some examples:

a. *a forest ··· all trees ··· different kinds and shapes ··· wind blows trees away ··· wind gets stronger ··· still stronger ··· storm starts ··· plants bend and sway ··· some fall ··· the wind dies away and stops.*

b. *a small seed ··· curled up in the ground ··· begins to grow ··· stretch ··· comes out of the ground ··· grows taller ··· branches ··· leaves ··· flowers, fruit ··· heavy ··· fruit falls down with a thud.*

c. *a bird ··· spreads its wings ··· flaps ··· begins to fly ··· higher and higher ··· up in the sky ··· looks down ··· sees something ··· settles on a tree ··· begins to peck at the fruit ··· calls out.*

Starting with a simple outline, these sequences can be made more detailed and complex, with every repetition. They can be performed to music, if available. Otherwise creating some simple rhythms and the spoken words of the teacher are usually enough.

Sequence 2 *Acting a story all together*

A well-known story is related and everyone is to told to act out each of the roles.

'The Peddler and his Caps' is a story that could be selected for acting out. Before telling the story, everyone can act out some of the actions in the story, as well as other related ones.

For example : *Walking—fast, slow, running, jumping, climbing a tree. Putting on different clothes—pants, shirts, blouses, skirts, frocks, caps, hats, spectacles,* *etc. Household actions—eating, sleeping, waking up, sitting up, stretching, packing a bundle, opening a box, etc.*

Then the story is told. As the story goes on, all the participants together act out the role of the peddler and the monkeys.

Note : Some stories have actions which everyone needs to do together. These may be something like pulling something out of a well, pushing open a heavy door, throwing something back into the sea, lifting up something heavy, flying away together with a net, lifting up the sky, etc. These really help develop coordination and group work.

Sequence 3 *Acting in groups*

This takes the idea of acting together a step further and comes after the above activity gets over. This time the group is divided into two or three groups and one character in the story is to be played by each group. Examples could be 'The Lion and the Hare', or 'The Hunter and the Doves'. One group acts out the part by staying close together, making the shape of the character, making the noises, moving together, speaking together etc. (For young children, it is not suitable to try out more than three characters, but for trainees several more may be possible).

Sequence 4 *Playing roles*

One can begin with the game of 'Let's become···' when everyone acts out different roles, at first all together, and then one by one. This could be followed by guessing games such as 'Who am I?' or 'What am I doing?' etc. Some of the roles selected for playing could be that of:

- animals and birds
- occupations such as that of a driver, cartman, vegetable seller, washerwoman, woodcutter, policeman, teacher, etc.
- old, young, sick, lame or blind people
- people who are happy, sad, angry, afraid (only a few emotions can be used with children)
- just a simple imitation of actions seen in everyday life.

After this game, the group is divided into twos or threes and each small group is to act out an incident involving two (or three) roles. Well known stories can be expected from children. Adults should be asked out to work out some original ideas however. With the trainees, one item from each category, for example, an animal, an occupation, a person, a feeling or an action can be given to each group as the starting point for their exercise.

Sequence 5 *Conversations*

This grows naturally out of the previous exercise on role play, and should therefore follow it. The action is begun by playing different people, occupations, roles, etc., at first by the group all together and then each person separately. The group is then divided into twos. The pair then carries on a conversation with each other in a natural manner, for example, the policeman talks to the vegetable seller, or the old man talks to the monkey.

Sequence 6 *The three things*

This is a way of making up stories using the imagination, which can be acted out later on. The group is asked to call out, or show, the names of any three things. These three things can be shown in a variety of ways. The group is divided into small groups of three, four or five, and each group makes up a story using the same three objects, in any order that they like. Improvisations can be done on this basic theme. For example, one can make conditions for the story such as that it must be funny, it must have a happy or a sad ending, it must have a journey in it, it must include the supernatural, it must talk of an impossible happening, etc.

Sequence 7 *What if ?* or *Change the ending*

The group is divided into smaller groups of five to seven persons each. A well-known story is told but the trainees are asked to imagine a different sort of ending for it. For example : 'What if the lion had not jumped into the well?', 'How else could the animals have saved themselves from being eaten?', 'What if the monkeys had run away with the caps, what would the peddler have done then?'

The groups may use their imagination to solve the problem of completing the story in any way other than the traditional ending. With the trainees, a different story can be given to each group. Finally one can have a discussion as to which ending was most satisfactory and why.

Sequence 8 *Statues*

This is adapted from a simple game that children love. Everyone runs or moves around in a circle to a simple rhythm, or to music. When the music stops, the leader names a particular thing and everyone has to freeze into a statue representing what was called out. One can start with simple things like animals, objects, familiar actions etc., which are easy and well known and go on to more difficult ones. Now the group divides into pairs. Then the pair has together to make a statue when the name is called out (this is usually easier for children than adults who often take a long time to understand what is required). This same game can continue by the trainees grouping into fours, and then into eights and proceeding to make the game more and more complex. For example, for groups of four or eight abstract words can also be called out. For eight people, one could ask them to make a house, a boat, a mountain, a machine, or a band, a classroom, a temple, a tea-stall. This is done by individuals acting and cooperating in a group. When told to do so each group freezes so that other groups can look at them.

This game can really be improvised much further by enacting a complete scene with sounds, action and speech. The themes could be anything from a procession, to a railway platform, a factory, a market, a bus stand, a bathing ghat, etc.

Questions for discussion

1. What did the trainees feel/think/do/express when they were playing this game?
2. Which parts of their bodies did they use the most? What did they enjoy doing the most?
3. Did they happen to learn something about themselves? What was this?
4. What can they learn about children by doing such exercises with them?
5. Which did they like the most—doing things alone, with a partner or with the whole group?
6. From whom did they learn the most—from their peers, from the leader, or from themselves?
7. Why is it important for children to act together in a group before they begin to act as individuals?
8. Which size of group is most stimulating for creativity? Why?
9. Which games gave scope for children to use their observation powers and knowledge?
10. Which games gave scope for children to use their imagination?

Related issues

All of the above activities or games with their variations are intended to be used by teachers with children as part of their everyday activities. They are meant to focus on and foster self-expression, communication, language skills, creativity, imagination, muscular control, sensory awareness, sensitivity to others, working together etc. Finally, some stories can be developed and acted out with the help of music, dance and rhythmic action, sounds and even the use of masks to give children the flavour of a theatrical experience. However, it is important not to focus on performance skills at this stage since the goal is *experience* not *expertise*. One should avoid focusing on just a few children as individuals to the neglect of others. Dramatic experience is essential for children's emotional growth and is not to be confused with the practice of real theatre.

Learning outcome

Trainees experience the use of drama as a tool for learning and teaching as well as enjoying it as a creative experience. Trainees therefore come to see the value of creative drama for children.

Assignment

Trainees are asked to think of some games/exercises for using:

the body (and all parts of it) in different ways;
sounds, rhythm and music for movement;
ideas, words, language;
groups of different sizes from twos, threes, fives to sevens, tens to twelves in different ways;
observations of real life;
problem-solving, thinking and sequencing abilities.

UNIT 5.4 CLASSROOM INTERACTION

Content description

In this session participants explore through video and role play the variety of ways teachers interact with children, and consider the kinds of interaction that are most effective for stimulating mental, social and emotional development.

Objectives

- To identify 'closed' and 'open' questions and understand the benefit to children of 'open' ones
- To identify the characteristics of 'conversations'
- To teach skills for teachers in the 'do's' and 'don'ts' of conducting free conversation sessions in the Balwadi
- To consider positive ways to interact with 'problem' children and create a climate of warmth and discipline in the Balwadi

Time : 1½ - 2 hours.

Materials

- 4-5 role play Scenario Cards
- short video clips of teachers interacting with groups of children and individual children (any film may be used but only the specific interactions are needed not the entire film).

Method

1. The leader of the session introduces the content and objectives
2. The group is divided into smaller ones with the help of a grouping game (see Game 7, p 109).
3. Each group is asked to prepare to act out one of the role play scenarios and present it as a scene from a play. They may take a little time to practise their 'play' (remember they are to portray a realistic situation–not an ideal one.)
4. Groups take turns to perform their plays. Those not in the play are to act as assessors and 'coaches' for the teacher in the role play.
5. Each role play is discussed by the whole group using questions like the following:
   a. What were the *good points* in the teacher's interaction with the children?
   b. Which aspects of her interaction might be improved? How?
   c. How did the children respond to the good and bad interactions of their teacher?
6. After the whole group assesses each role play, suggestions are made to the teacher in the scenario for improving the way she had interacted with the children.
7. Each role play is then performed once again (or if necessary more than once) to demonstrate that better interactions on the part of the teacher will lead to an improvement in the children's response.
8. The video clips are viewed (at least three, if possible).
9. In a later discussion the teacher's skills at interacting are written down based on these questions:
   a. What were the teacher's strengths?
   b. In what ways might the teacher in the video improve her interaction?
   c. How did the children in the video respond to the teacher?
   d. Did the children themselves initiate any interactions?

The Role Play Scenarios

1. Talking to children about difficult behaviour, e.g. aggression

Characters (4):

1 teacher

2 aggressive children

1 victim of the aggression (children)

Scenario : The scene takes place inside a Balwadi.

Aggressive child interrupts the play of two other children ··· hits them and pulls their hair ··· tries to bite victims ··· victims protest and cry. The teacher intervenes very harshly ··· pushes victims away and tells them to be quiet ··· admonishes aggressive child angrily.

2. Story-telling

Characters (11-16):

1 teacher

10-15 children

Scenario : The scene takes place inside a Balwadi.

The teacher sits on a chair in front of rows of children. She tells a folk-tale to the children. She does not introduce it by asking questions or sharing experiences; she goes immediately into the story. She does not pause during story to ask children to guess what happens; she does not ask children about their own, similar experiences, she does not enquire about their feelings while hearing the folk-tale.

3. Discussing 'floating' and 'sinking' with children

Characters (7):

1 teacher

6 children

Scenario : The scene takes place inside a Balwadi.

A small group of children sit on a mat. They have a pail or bowl of water and several different objects (cup, matches, chalk, nail, comb, etc.). The teacher conducts a lesson on science. She demonstrates while children watch. She carries on a narrative about her own actions, e.g., 'Now the match is floating. Now put the nail in the water and it sinks'. She asks no questions and never makes any guesses.

4. Free conversation

Characters (16):

1 teacher

15 children

Scenario : The scene takes place inside a Balwadi.

The teacher sits on a chair. Children sit in rows on the floor. The teacher dominates all the talk. She asks the children close-ended questions. For e.g., 'What is the name of this?' (points to the picture of a cow); 'How many plantains are in this picture?' (points); 'How many children brushed their teeth?'

5. Talking with children during a nature walk

Characters(11 - 13):

1 teacher

10-12 children

Scenario : The scene takes place in an animal grazing area or woods near the rural Balwadi.

The teacher dominates the walk. She makes children halt periodically to deliver a lecture on goats, trees or nests. The children are told to walk slowly in file and listen attentively to the teacher's lectures.

6. A young child struggling with a difficult jig-saw puzzle

Characters(2):

1 teacher

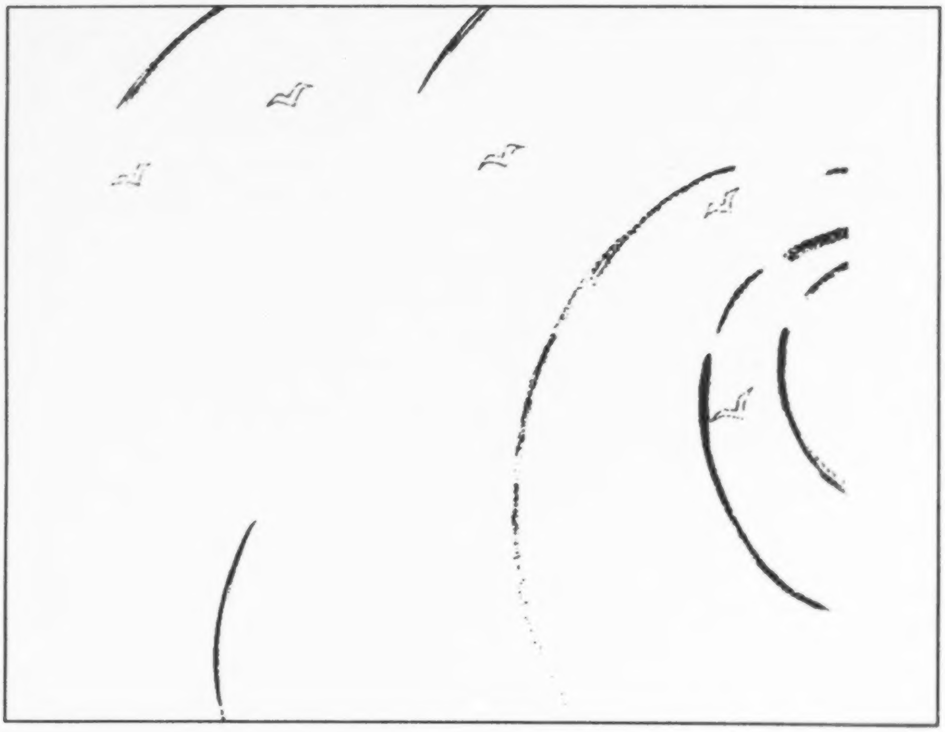
1 child (3 years old)

Scenario : The scene takes place inside the Balwadi.

A boy struggles to complete a puzzle. Some pieces are 'right-side-up' and other pieces are 'upside-down'. He cannot put even two pieces together. The teacher joins him, sees his difficulty, and says; 'I will show you what to do'. The child watches but is very confused by the teacher's rapid solution. The teacher leaves, but the boy is no wiser.

Section 6 The Home and the Community

UNIT 6.1 THE CHILD IN THE HOME
UNIT 6.2 COMMUNITY-SCHOOL RELATIONS
UNIT 6.3 COMMUNICATING WITH PARENTS
UNIT 6.4 MAPPING COMMUNITY RESOURCES



Section 6 The Home and the Community

Programmes for children must remain in close touch with the family of the child. For young children to feel secure the teacher needs to work with awareness of their sociocultural background as well as have specific information about each child. References to the child's family is a way to ward off any anxiety the child may have regarding strange people and situations.

Besides the child's perspective, there is the whole issue of parental and community confidence in the teaching method adopted for their children. Parents' understanding of the educational programme is even more important when the community mainly comprises of disadvantaged groups who have low literacy skills. In such groups the enrolment and regular attendance of the children is difficult to achieve in itself. Sharing information about the benefits of education would be the primary concern of educators. Sometimes even when the parent community is literate it becomes imperative to familiarise them with the school's particular teaching methods since the expectations of the community and parents may not really match the school's objectives.

Parental and community education will be achieved and facilitated best by contact, and involvement with the parent group. The advantages of parent and community participation becomes clear only once this happens. The aims here are:

1. To understand the needs, attitudes and aspirations of parents and community.
2. To evolve methods for building parental and community involvement.
3. To communicate with parents and community through various media.
4. To identify resources and develop strategies to build community support.

UNIT 6.1 THE CHILD IN THE HOME

Content description

Visits by caregivers to children's homes are important in order to understand the child in the home setting as well as the parents and the community. If the adult in any caregiving or educational programme can make it possible to visit children in their homes it would:

build children's self-esteem;
enhance parental confidence in the school;

familiarise parents with school methods;
foster school enrolment.

It would indeed be useful to develop workable methods for trainees to reach out to parent groups. Quite often parental communities in disadvantaged groups are reluctant to send children out of the home, especially to schools. In such groups community education must also mean highlighting the advantages children derive from education. It is important at the same time to show how the preschool goes about the teaching process.

Objectives

- To understand parental attitudes, beliefs and attitudes
- To identify methods for understanding community dynamics

Time :

Preparatory : ½ -1 hour.
Field visit : half a day.
Discussion : 1½ hours.

Method

This session is organised in three parts. Part I is a preliminary session to gather trainees' perceptions of community attitudes and values, and to orient them to the observation-cum-interview schedules. A sample proforma outline is provided as basis for discussion. This may be modified to suit the requirements of the locality to be visited—slum, village, hamlet, occupational colony etc.

Sample Proforma Outline Schedules

Community Profile

1. Population : number of families / size of families roughly.
2. Occupations (main occupations of women / men).
3. Linguistic, ethnic, religious groups. Is it a single or multi-caste area ?
4. Facilities—primary school, hospital, PHC, middle school, clinics, roads, bus and rail transport, dispensary, Balwadi, market, shops, PDS, cinema, panchayat ghar, etc.
5. Environment—water supply, sanitation, drainage, electricity, pollution hazards.

Family Profile

1. Number of adult members, Age, sex, education, occupation.
2. Number of children 0 - 14. Age, sex, education, occupation.
3. Are children in school?
4. Are children working?
5. Are girls at home?
6. Who takes care of the younger children?
7. What chores do children do to help parents at work and at home?

Attitudes towards the Balwadi

1. Is the distance to the Balwadi from the parent's house convenient?
2. Are the Balwadi hours sufficient ? If not, how many extra hours would they prefer?
3. Are the timings of the Balwadi convenient? If not what other time would they prefer?
4. Do they know any other preschool programme coming up in their locality? How is it different from the Balwadi programme in terms of fees, food provided etc?
5. Do they like the Balwadi programme ? If so, why ? If not, why not?
6. What changes do they think the Balwadi has brought about in the child's behaviour?
7. What other facilities or provision would they like included in the Balwadi programme?
8. Which is the best way in which they feel they can help the Balwadi programme become more effective?
    by making a contribution?
    by helping the teacher in identifying beneficiaries and dropouts in their area?
    by helping in cleaning and maintaining the Balwadi building?
    by helping in organising parents' meeting? or
    by helping in educating other community members about the objectives of the Balwadi programme?

Attitudes to Education

1. How far do they plan to educate their children?
2. Are the teachers in the primary school good ones?
3. Do they think there is any difference between regular school and the Balwadi?
4. Have the parents visited the child's school or Balwadi?
5. What is the parents' idea of a good teacher ?
6. Do they think there is any use in educating girls ?
7. What do they think the Balwadi does for the child and for them?
8. Do the children like going to the school or Balwadi ?

The second session should consist of a visit to one community. Each trainee should spend time gathering information from about 3-4 families. Trainees may work in pairs.

After the visit the group should assemble for the third session to discuss the information collected. The trainer lists the major factors brought up by each trainee, and helps the group to identify community attitudes and values. The methods for building home-school relations would mostly depend on what the prevailing attitudes are in the community. Some typical attitudes may be:

- family disapproval of education as there is no guarantee of employment or a better future
- the feeling that the school does not teach well; there is too much of fun and games, music and dance
- the feeling that the teachers are unsympathetic and have no real interest in the children's welfare
- a resignation to their fate so that the community chooses to remain as it is rather than seek education or help for the children.

This is only meant to show that trainees must be helped to see *patterns* in the information. The understanding of specific concerns can facilitate the development of strategies for the type of intervention which can be utilised.

Questions for discussion

1. Was the visit useful? If so, why?
2. How will interviewing different families help ?
3. What are the advantages of reaching out to the community?
4. Is it of any real use trying to make more children come for the programme?

Related issues

An overall community profile is useful for conceptualising a comprehensive educational programme. In urban settings there are problems and concerns of parents with regard to schools and teaching systems. Many parents, especially in urban areas demand teaching in the English medium or accelerated formal skills.

An understanding of these various needs would be useful in encouraging trainees to develop community programmes. Trainees will come to realise that members at all levels of society may make both realistic and unrealistic demands from educational systems. It is up to those who are intervening to take the responsibility of reducing the gap between reality and expectation.

Learning outcome

Trainees understand that school enrolment and attendance are the result of multiple factors. Visits to parents' homes are necessary to understand the social profile of the community. There needs to be consistency in the methods of intervention adopted. Visits made within the community just at one point of time alone will not be enough. Regular visits are probably needed in order to sustain interest.

Assignment

Each group prepares a chart summarising their findings and the various interventions that they plan.

Unit 6.2 COMMUNITY-SCHOOL RELATIONS

Content description

In the first unit of this section there was an attempt to familiarise trainees with variations in family structure and background, and to first ascertain the needs of the community. The content of the parent contact programme would thus be in response to the information gathered.

In this unit there is an attempt to develop a few ways for involving parents and community in school programmes. There is a special emphasis on relating the content of suggested schemes to some common issues important to that community.

Objectives

- To evolve and study possible methods for working with the community
- To focus on special issues involved in planning programmes in disadvantaged communities

Time : 2 hours.

Method

The session can begin with any warm up game or exercise. Rhythm exercises, acting games or spontaneity games would be useful (see Game 9, p 110; Game 14, P 112; Game 20, p 113). The trainer should have ready a chart with a collage of photos of Balwadi workers engaged in activities like:

- talking to women
- organising exhibitions
- conducting 'mahila sabhas'
- conducting musical events
- conducting immunisation programmes
- conducting handicraft classes
- running tailoring units.

This visual display will help towards starting a discussion and perhaps bring forth several other related issues to talk about. Another starting point could be the charts prepared as assignments after the previous unit.

The group is divided into smaller groups of 4-6 persons and each one is asked to do a role play. *One* of the following situations is assigned to each group:

1. Teaching a mother about health or hygiene.
2. Dealing with complaints that there is no 'teaching' going on in the Balwadi.
3. Finding out mothers' views on nutrition.
4. Persuading mothers to send their children to the Balwadi.
5. Explaining why English is not taught at the Balwadi.
6. Explaining the significance of play at the Balwadi.
7. Dealing with a dispute or rivalry between two families.
8. Dealing with a mother who objects to the low caste of some of the teachers.

The trainees may suggest any other relevant situations for enacting from their own experience. The role play may take the form of a dialogue with only two players. The other team members can just help in preparation, guidance or encouragement. A mock group meeting, with a teacher (or supervisor) and several mothers can also be organised. Two groups may be combined if necessary for this purpose. After each role play, the responses to the problems can be analysed with questions like the following:

- What were the good strategies used by the teacher? Why are they considered to be good?
- What were the aspects which were not so good ?
- What else could the teacher have thought of doing ?
- Would some audiovisual aids have helped the teacher ?
- To whom could she have turned for help ?

After the analysis, each group should perform the role play a second time, incorporating these suggestions and corrections, in order to learn better strategies for interaction.

Questions for discussion

Some methods for community participation have been mentioned above. Can these methods be considered quite exhaustive? Could there be any other ways for eliciting the support and participation of the community? The need for teachers to maintain a dress code, to be sensitive to religious sentiments as well as friendly and approachable is of the utmost importance.

Learning outcome

Trainees can come to understand some good ways for working with parents. They will also be able to understand community issues and prepare their programmes accordingly.

Assignment

Small groups of two to five trainees are told to make a detailed plan of action on how to involve parents or community in the activities and programme of the school, to build closer relations and create interest by using any one of the following group activities:

- mothers' meetings
- home visits by a caregiver
- casual visits by parents to centre
- parents' day
- sports day
- cultural programmes
- children's programmes
- 'mela' or fair

- exhibition of children's work
- parents' camp
- literacy class
- immunisation camp.

Other strategies could be suggested. Each group is to summarise their plan in the form of a chart.

UNIT 6.3 COMMUNICATING WITH PARENTS

Content description

Besides classroom-oriented methods and the mass media, there are also traditional and culturally accepted forms of communication which can be used to reach parents. These are stories, ballads, folk tales, songs, dramas, poems and other folk forms. Being familiar with the idiom and style, parents and community members find such programmes interesting and at the same time are usually intrigued by the new messages which they contain. Utilising these media also provides an outlet for the talent of the teachers, especially those who already have some skills or interest in the local art forms.

Objectives

- To study, understand and value folk cultural forms
- To utilise such forms to communicate with parents and the community
- To convey messages regarding ECE

Time

1. Discussion and message choice —1 hour.
2. Preparation — 2 hours.
3. Presentation / critique — 1½ hours.

More time may be needed (for item 3) if the number of groups are more and / or if it is decided to rework the items for a second presentation with or without a critique. It is best to spread this session over two days to give adequate time for preparation. This session should be tried towards the end of the course.

Method

The session can begin with a fast-paced rhythm game or a game like *Pair Statues* (see Game 11b, page 111). A general discussion will help to elicit some of the important messages which trainees would like to get across to parents. These can be written down on the blackboard. Some examples could be:

1. The importance of immunisation.
2. The reasons why children should attend the Balwadi.
3. The importance of play in the child's learning process.
4. The reasons why a three-year-old cannot be expected to read and write.
5. The ways in which children learn.
6. The value of green vegetables in the children's diet.
7. The reasons why we need to answer children's questions properly.

Next the trainees are asked to identify some of the common folk cultural forms of the area, with which they are familiar. These are also put down on the blackboard. These may be songs, ballads, stories, folk-tales, recitations, puppetry, drama, opera, dance etc.

Which medium would be the most suitable for each topic is something which can be discussed and decided upon. Then the groups are formed. Participants may choose the topic of interest, or the medium they like, or the persons they wish to work with. Perhaps people from the same locality may like to work together, or those staying in the same room.

Preparation : This should ideally be in the late evening, after dinner. If the course is a residential one, everyone can take their own time, concentrate and utilise their creativity without fear of disturbing others and work in close intimacy with other group members. If the course is non-residential, the late afternoon can be used instead, so that people can stay on as long as necessary to complete the work.

Presentation / Critique : This is best done the next day. It may take 15-20 minutes for the presentation and critique of each item. If possible and if considered necessary, another evening can be used to improve these presentations to give a second and final performance.

Questions for discussion

1. Did they enjoy the cultural items? Why?
2. Which did they think were most attractive? Why? Was it because of their humour?···fantasy? ···rhythm?···colour? ···story? ···characters? ···poetry?

3. Which messages were clear? Why? Which were simple and direct, which indirect?
4. Was there only one messsage? Was it too short?
5. Did anything cause confusion? Was there too much dialogue? Did the characters all speak together?
6. Was the presentation too long? ··· or complicated? Was it without any dialogue? Were any contradictory statements made? ···alien concepts? ··· unfamiliar media or characters? ···new ideas? Was there a lack of sequence? Was it conducted too fast?
7. Could the same items be suitable for both childreen and adults? Why?
8. Can fantasy be used with adults? Does one always need to use realistic stories?

At the end of the discussion, and using these questions, a set of criteria are written down to evaluate effective communication through cultural forms.

Related issues

Trainees may also consider using non-traditional contemporary forms such as drama, video, puppetry, radio drama, mime etc., and discuss the relative advantages and difficulties of each. There are likely to be people in every community who are skilled in cultural forms and who can be drawn upon as resource persons. This is also a way of involving the community more closely in the work of the centre.

Learning outcome

The trainees come to appreciate contemporary and traditional cultural forms as resources for learning. They also develop skill in using cultural forms and in evaluating different kinds of media.

UNIT 6.4 MAPPING COMMUNITY RESOURCES

Content description

It is generally believed that community participation in child care services can improve the quality of care. It also helps ensure the sustainability of the programme. In recent times participatory methods have come into practice to involve people in development programmes, which enable people in a community to analyse their life and conditions of living and to plan and act upon them. One such method is *resource mapping* in which people are facilitated to 'map' the village or area in which they live and to locate the natural and human resources relevant to childcare programmes. They are also asked to discuss their own participation in the local childcare centre activities.

The approach to and the process of mapping exercise are crucial, more important than the map itself. Our own attitudes of respect for villagers and our faith in their abilities are basic in getting people involved in mapping, as well as in the development programme itself.

Objectives

- To learn to use the participatory method of *resource mapping* involving the entire community; identifying the resources needed; planning, implementing, monitoring and evaluating child care services in their own areas of work
- To help the participants to:
    a. understand the concept of *resource mapping* as a method in community involvement
    b. develop some of the skills needed for using the method
    c. plan the utilisation of these available resources in child care centres with the help of people in the community

Time : 2 hours.

Method

First comes a sharing exercise. The participants sit in a circle. Each one introduces herself and also states any special skill she may have for working with children. Some examples of special skills could be a knowledge of action songs, an ability to compose songs; singing, dancing, dramatising, story building, story telling, making games for children, relating with parents, etc. A way to indicate the skills could be by drawing a circle around the participant on the floor and then writing down the nature of the skill inside the circle. This exercise could be done in small groups split up according to district/locality or using an area map. Skills can be indicated by a symbol.

Questions for discussion

1. What does the group feel about the resources they possess?
2. How did they identify the resources?
3. Do they find any difference between just talking about their skills as compared to putting them down on maps at specific locations?
4. Is it possible to plan to use the resources available while conducting a training programme?

Next the participants form groups of five. Each group is given two maps, *social* and *resource* done by people from different communities. The group members are told to examine the maps carefully and present their views, using the questions as a guideline for discussion.

Notes : Copies of the maps need to be taken according to the requirements of the group. For a group of 30 participants with six groups of five members each, twelve maps may be required. Maps given to the groups could all be different or one map could be different while the other could be a common one.

Questions for discussion

1. Do the maps clearly tell something about resources?
2. What kind of people do they think drew the map?
3. What seems to be the extent of involvement of these people in preparing the map? How can one judge?
4. Could they follow this method for collecting the information necessary for starting child care services?
5. Could the activities at the centre be planned based on the local people's help?
6. Would the involvement of local people be greater if this method were followed?

Learning outcome

The discussions should help trainees to develop a respect for people and appreciate that people have their own life experiences, their own thinking on child care and their own practices. These ways of thinking could be brought out in a non-threatening social setting using local skills for mapping. A belief in building on people's strengths is in general a much better approach than pointing out any weaknesses they may have. Resource mapping helps in bringing out these strengths, and thus initiates participation. There ought to be collaborative planning, implementation, monitoring and evaluation. People identify their own strengths and once they commit themselves and make a contribution, they begin to feel equally responsible for the programme.

Related issues

Discussion could bring out the attitude of the participants towards the ability of the local people in preparing the maps. This could turn out to be either positive or negative. Some of the points that could be brought out during the discussion are that:

1. Resources available in their own village / area are best known to the people who live in the community itself.

2. Local people have a great ability to represent their surroundings accurately in diagrams whether they are literate or illiterate and they enjoy doing this activity as a group. Given an opportunity they clearly highlight items that are of interest and importance to them.
3. They may prefer to draw the map on the floor with *kolam* flour or chalk or even materials such as stones and sticks.
4. Mapping exercises generate a great deal of participation from villagers or even the urban community.
5. Mapping is a powerful tool for participatory planning and monitoring of development programmes.
6. As outsiders one can gain insights about what people in the community actually think, their priorities and their reasons for wanting or doing certain things rather than others.

Assignment

The trainees are assigned to take part in a mapping session with the people of the community and then to plan the programme with their help. Presentation of maps prepared and sharing of experiences could be organised next with small groups discussing a few of the maps.

Guidelines for home work

- In the participant's area of work, a village is selected which has a good child care centre or worker
- A visit is payed to the village along with the child care worker a few times, in order to become familiar with the various aspects of the village after talking with the people
- A few villagers, both men and women, who are interested in child care centre activities are identified as well as some who are well informed about the village. The information gathered is displayed in the form of a village map. Mapping could be done in a public place starting with a few of these persons, with scope for more people joining in the activity and helping them.
- People may feel free to draw the map on the floor with materials such as *kolam* flour, chalk, a variety of seeds, stones etc. This exercise should be done on the floor and then transferred on paper and checked with the people for accuracy.

Natural Resources

- Landmarks, streets with their names, houses in each street (if the village is too big, from just one part of the village)
- Infrastructure facilities in the village (community centre, hand-pumps, post-office, schools, childcare centre, street lights etc.
- Natural resources : Water sources, agricultural lands, groves, hills, forests, or agricultural products, types of trees and plants, animals.

Human resources

After marking the houses, using colours or symbols, the following human resources are indicated:

- houses of the leaders (men and women)
- houses of government and non-government employees (teachers, health workers, postman, agricultural officer, child care worker)
- houses where there are preschool children
- houses where some old women or men take care of infants or very young children
- houses of persons who compose songs
- houses of persons interested in playing musical instruments
- houses of story builders or story tellers
- houses of persons skilled in drawing *kolam*
- houses of persons organising village theatre and acting in such plays
- houses of village artisans : basket weavers, mat weavers, doll makers, potters, blacksmiths, carpenters, goldsmiths, *dhobi* etc.

Questions for discussion of maps in small groups

1. Who are the people who helped prepare the map?
2. Were they men, women or children?
3. How many actually helped in drawing the map?
4. How many participated during the entire exercise?
5. What observations could be made regarding their involvement?
6. Did the villagers seem to involve themselves seriously?
7. Did they wish to take responsibility for some of the activities in the child care centres?
8. Here is a checklist that may be useful in planning child care centre activities with the community people (to discuss while doing the mapping exercise).

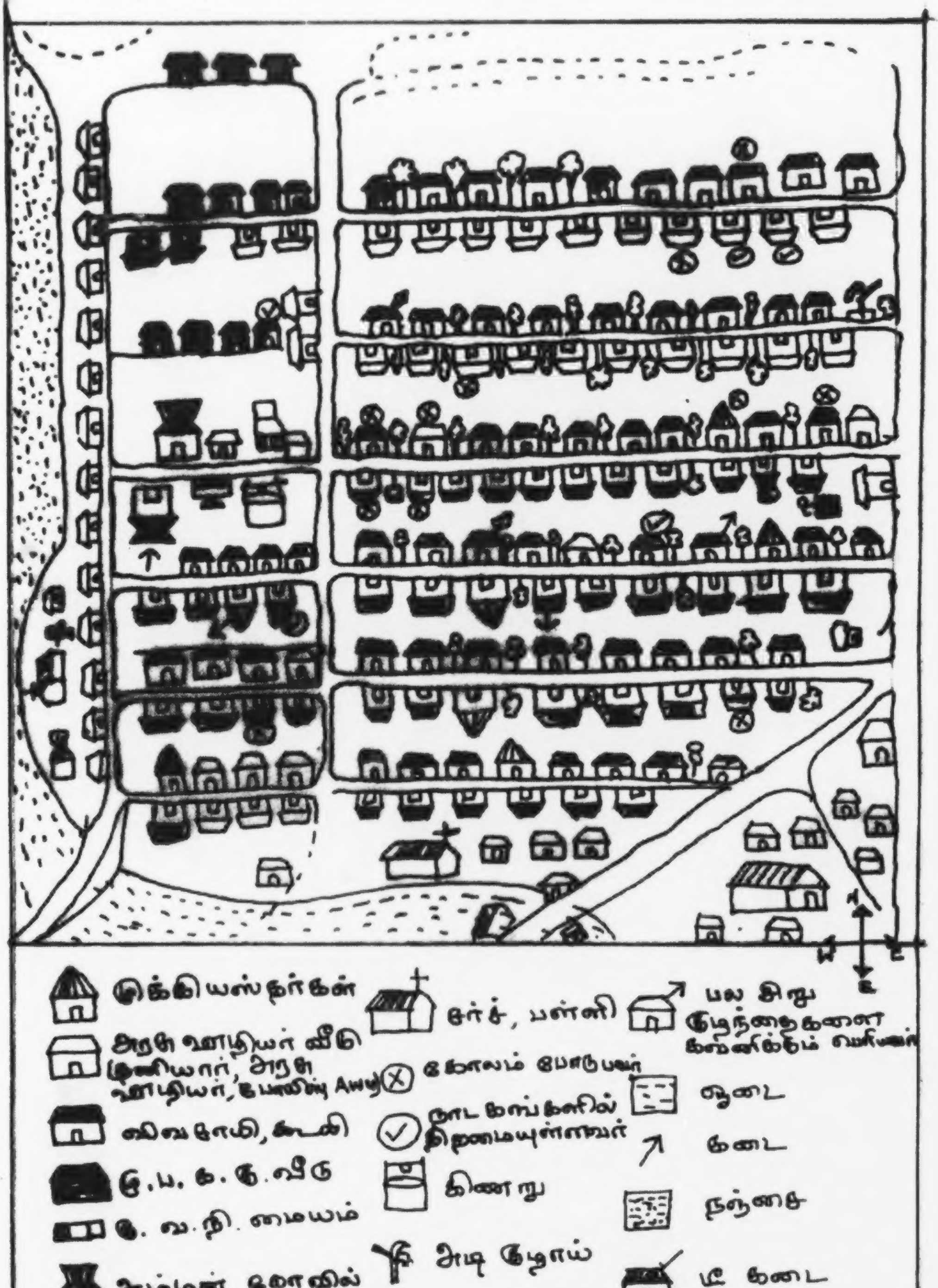
a. A list of names is prepared of those who are identified as being resourceful in any particular kind of work.

b. It is noted whether some of these volunteers can help with some of the activities of the centre in their free time.

c. A note is also prepared as to:
   the people present during the mapping session itself;
   how often each of these can help at the centre;
   whether it is possible to conduct two different activities every month at the centre just for the first few months.

On the opposite page is a *community resource map* of a village prepared by a child care worker. It shows the various natural and human resources on which the worker can draw for help in the programme.

பார்மை அகதிகள் காலனி
இந்திராநகர் கிராம வரைபடம்


N
W
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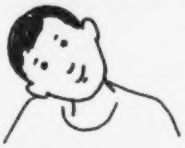
முக்கியஸ்தர்கள்
அரசு ஊழியர் வீடு
ஆசிரியர், அரசு ஊழியர், போலீஸ் Army
விவசாயி, கூலி
ஒ.ப.க.கு. வீடு
கு. வ. நி. மையம்
அம்மன் கோவில்
பிள்ளையார் கோவில்
சர்ச், பள்ளி
கோலம் போடுபவர்
நாடகங்களில் திறமையுள்ளவர்
கிணறு
அடி குழாய்
ஆ. த. சு.
மரம்
பல சிறு குழந்தைகளை கண்காணிக்கும் பெரியவர்
ஓடை
கடை
நஞ்சை
டீ கடை
கிராமிய பாடல் பாடுபவர்கள்

BEST COPY AVAILABLE

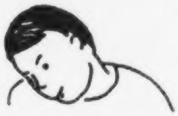
Appendix 1 MUSIC AND MOVEMENT

- Note the movement of the child
- Note the child's balance
- Correct her if she is doing the movement in the wrong direction
- Help her move correctly by holding her hand or neck or waist
- Coordinate her eye-hand movements

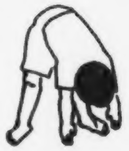
Head and trunk



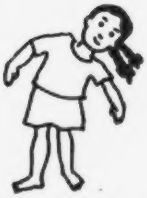
1. Put your ears close to your shoulders



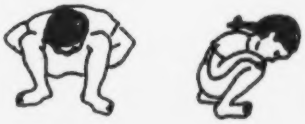
2. Put your chin to your chest



3. Bend forward

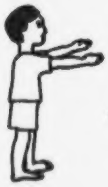


4. Bend sideways

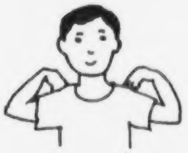


5. Squat and bend forward

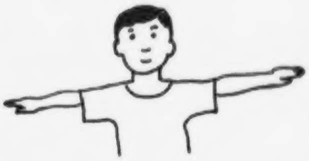
Arms alone



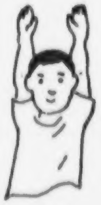
1. Point straight ahead



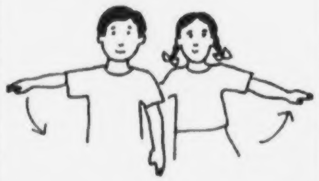
2. Touch your shoulder



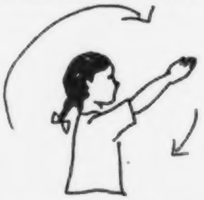
3. Arms stretched sideways



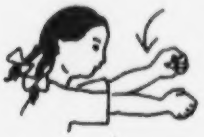
4. Arms streched upwards



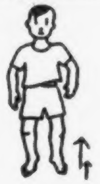
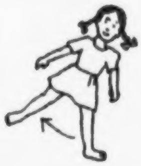
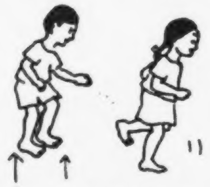
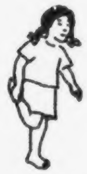
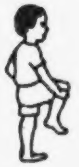
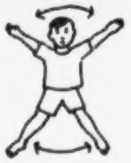
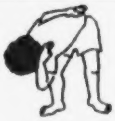
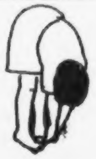
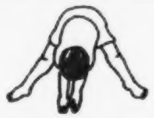
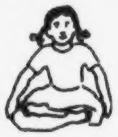
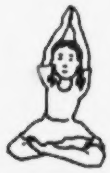
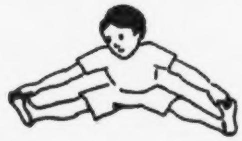
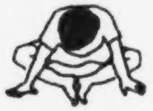
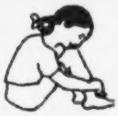
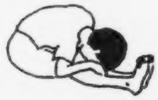
5. Strech one arm to the side, bring it close, stretch out the other arm



6. Rotate one arm from front to back



7. Make fists and rotate them back and forth

Legs alone  1. Stand on your toes and stretch up	 2. Kick towards the side	 3. Jump with both legs then with one leg at a time (hopping)
 4. Touch your heel to your buttocks	 5. Hold one of your legs and balance	**Legs and arms together**  1. Open arms wide, open legs wide, jump and get them together
 2. Take the elbow of one hand to the knee of the opposite leg	 3. Join both the feet and touch them with your hands	 4. Open your legs wide, touch the floor with both the hands together
Floor exercises  1. Sit in the posture of a 'sadhu'	 2. Sit in the posture of a 'sadhu'. Stretch your arms up touching palms together	 3. Sit and stretch the legs out. Touch the toes with both hands
 4. Bend the legs from the knees and join the soles of the feet together. Touch your head to the soles	 5. Bring both the knees together, with legs half bent. Touch your head to the knees	 6. Sit with your legs stretched out in front. Try to touch your knees with your forehead

Appendix 2 GAMES FOR TRAINING

INTRODUCTORY GAMES

In the first session, introductory games are played, which help rapport-formation skills. One can start with 'name' games and then go on to 'get-to-know' games.

Game 1: ***Accumulating Names***

Participants are seated in a circle. One person begins by saying her name aloud. The next person repeats this name and then says her own, e.g., 'Mina', 'Mina and Gayatri'. The third now repeats the first two and adds her own e.g., 'Mina and Gayatri and Jayanti'. In this way the entire circle is completed. This game can be played with 30-40 people quite successfully.

Variations

a. A few people can change places, after which the same thing is repeated.
b. One can go round the circle in the opposite direction.
c. The game can start at a different point on the circle.
d. The next day, the game is played again when people are seated in a different order.

Game 2: ***Introduce your partner***

Participants are divided into pairs. Partners must find out some information about each other, for e.g., her name, the organisation she belongs to, how long she has been in service, any special interests or skills etc. Then partners introduce each other to the group.

To make it interesting, sometimes one or two unusual or light-hearted questions can be included e.g., about their favourite food or colour, the name or age of their youngest child, their birthday or anniversary date, the last time they saw a film etc.

Game 3: ***Sharing***

This can be played in pairs, or small groups of 4-5 each.

Each person in the group is instructed, in turn, to share an experience of theirs with the others in the group. This might be a vivid dream, a childhood incident, an unforgettable person, a funny story, a frightening event, an incident of the previous day, a secret etc. (Note: Everyone relates an incident which falls under the same category).

Afterwards, the experience can then be shared with the larger group, but at that time each has to relate someone else's experience (this may be either that of the partner or another member of the small group). This is also a test of empathy. In the general discussion, the trainer may ask: 'How well did others express your feelings?'

Game 4: ***Treasure Hunt***

The group is divided into smaller groups of 5-7 members each. The game is played in rounds, and scores are noted down by the trainer on the blackboard for each round. For each round, the trainer calls out the name of an object (or quality). Each group finds such an item in their possession silently, and then sends it through the leader, to the trainer. The scores are related to getting the correct object to the trainer first, second or third (2, 1, 0). A different leader can be selected for each round.

Examples of objects: a blue bangle, a yellow hair-clip, the youngest person, the longest time (or least) married, the one with fewest (or most) white hairs, the one with shortest hair (or longest), the one wearing the colour pink, someone with no brothers (or sisters), the one who knows most languages, etc. This can be made increasingly difficult, but never impossible to find out. This game helps people to know each other.

Game 5: ***Listen to me***

This game specifically encourages attention and breaks the monotony of knowing only the others' names. The humour generated could help people to get to know each other better. A leader is selected after pointing out the conditions for playing the game —'listen, watch and re-enact'.

Examples: The leader holds her nose and says, 'This is my ear'. The group does the same, and repeats the next action of the leader, who touches her feet saying, 'I eat with my nail'.

The game continues with each member taking turns to lead the group. Those not repeating the words exactly right go out of the game. The group enjoys listening, being absurd and acting things out.

Game 6: ***Accumulating Actions***

After several rounds of this there can be a variation of the *Accumulating Names* game. This time each person does an *action*, instead of saying her name. This action is taken to be her name. The group goes round the circle in the same way as in that game.

GROUPING GAMES

Game 7: ***Random Grouping***

Small groups can be made randomly, or by choice. To form groups randomly, several methods can be followed.

a. By numbering: If five groups are desired, one goes round the circle numbering from 1-5. All the 'ones' form a group, the 'twos', 'threes', 'fours' and 'fives' form a group.

b. By month of birth: January-February born, etc., up to November-December born, for six groups. Four groups can be formed by using quarters.

c. By the dominant colours worn by members: Five or six colours can be selected.

d. By the first letter of their names: A-C, D-F, H-K etc., each of these forming a group.

e. By giving out a set of cards: Pieces of paper with the names of five different animals (or birds, or flowers, or colours, etc.) are given out. People have to identify all the others with the same card who then form a group.

f. By acting: Pieces of paper are given out, each containing one of five actions (dancing, sleeping, jumping etc.) or people (blind person, typist, boatman, doctor etc.) or feelings (happy, sad, afraid). All begin acting. Groups are formed by people recognising others who are doing the same action.

Random grouping leads to groups of the same size and helps people get to know each other and work together. It can be used when all groups are to do the same task.

To form groups by choice, different corners of the room are marked out for working on different topics, themes or assignments. Everyone goes to the corner of their choice. Groups formed in this way will be of different sizes but people will work with greater interest and commitment. Such groups can be used at later stages, when participants already know each other, and when tasks are varied or specialised and when all the members need not have the same task.

CONCENTRATION GAMES

Game 8: ***The Heartbeat Ball Game***

The trainer informs the group that a game will be played with two balls. All the members of the group stand in a circle. The ball has to be passed or thrown from person to person, with each player catching the ball with a loud clap of the hands to make a rhythmic sound. This first ball, known as the 'heartbeat' ball, should not be allowed to fall, as 'the heartbeat is vital to life'.

The next rule is introduced. If a particular player does not want to pass it on, she may hold the ball, say 'change' and throw the ball back to where it came from, that is, she can change the direction. With this new rule, there will be rapid changes in the movement of the ball. Participants will soon identify those who always tend to drop the ball, those who never do and those who like to change often. They will have lot of fun too.

Another ball is introduced, called the 'contact ball'. This contact ball in contrast to the 'heartbeat' can fly in any direction, but *only* when an *eye contact* has been made with the receiver. That is why the second ball is named a 'contact ball'.

Since the game now has two moving balls, a player may be in a position when both balls are coming at her. Priority has to be given to the *heartbeat ball* which has to be caught first. The game can continue till people exhaust each other's strategies and have enjoyed a thoroughly active time. This game promotes concentration, alertness and observation as well as being very enjoyable to play.

MOVEMENT AND ACTING GAMES

Game 9: ***Movement***

The group stands in a circle and everyone moves each part of the body beginning from the toe, the foot, and the leg upward to the head. The trainer leads and the others follow. Participants are told to move to the rhythm of the music, or clap. Later, others can take turns to lead. Rhythmic and sharp movements are encouraged alternating with flowing and graceful ones.

Variations

a. *Music and Movement:* Recorded music is played and the group is encouraged to move freely, feeling the rhythm and mood. Everyone is asked to join. One person can lead while others imitate. There can be a lot of flexibility and free use of space and movement. Themes and ideas can be suggested sometimes—moving like flowers, a storm, a game, a boat etc.

b. *Leader:* Using a ball, the trainer throws it to one person who leads the group on for some time to copy her movements to the beat of folk music. Recorded music is used. It is not necessary to dance. After some time, the leader is changed.

c. *Rhythm walk:* All stand in a circle. The leader walks, stepping to a rhythm, and all follow. The leader makes the rhythm faster or slower, by double or half, and all must follow. When she stops, all freeze. Leader can be changed at regular intervals.

Game 10: ***Mirrors***

The group stands in a circle in pairs, each pair facing each other. Soft music plays. The group is instructed that one partner initiates movement and the other must reflect it like a mirror. Partners get a turn to be leaders by turn. The participants are told to start with simple gestures. They can go on to larger and more complex movements, using the whole body, moving at different levels, and trying out new and interesting ideas. Eye contact between partners will help in concentration.

Game 11: ***Statues***

The participants may move around, either in a circle, or randomly around the room, to a simple beat, with hand clapping, a musical instrument or recorded music, if possible. When the music stops, they must 'freeze' into a statue. Whoever moves then is out of the game.

Variations

a. A theme or topic is announced, and the trainees are told to make a statue representing that theme.

b. This is the same as above, but done in pairs. Each pair must *together* make the statue (not duplicating each other's action). They can start with concrete objects, (a house, tree, cycle, mountain, shapes, letters etc.) before they go on to abstract ideas, stories or characters.

Game 12: ***Tableaux***

a. This is played in small groups of 5-6 players. When the beat stops, No.1 in the group strikes a pose. No.2 follows but links herself to No.1, No.3 does the same, linking to No.2, and this continues with the others. Finally, all of them freeze into a tableau, in bodily contact. The other groups are asked whether the tableau looks attractive, and whether it has any meaning.

b. More complex themes can be suggested—a football game, a boat, a railway station, a bus stand, a restaurant, a temple, band, shop etc. People may move about trying out ideas, avoiding repetition, composing 'pictures' etc. However when the beat stops, they freeze—with or without bodily contact.

ROLE PLAYING GAMES

Game 13: ***At the Balwadi***

The trainer would have with her some balls, a stick, an umbrella and other play materials. She tells the group that today is the first day at the Balwadi and each one them has to act like a child who comes there. Each person introduces herself as if she was a child coming to the Balwadi for the first time.

Game 14: ***Use me***

Participants are seated in a circle. A large cloth is placed in the centre (a towel, shawl, dupatta etc.) of neutral colour. Each participant must come forward and *use* the cloth, silently, in such a way that all can understand what it represents, what she is doing, who she is supposed to be etc. (e.g. the cloth can be *used* as a bundle, a towel, a sari, or a turban, or *become* a snake, a rope, a whip or a garland, or they may show *actions* like washing, rowing, eating, wiping, or *represent* people like a dhobi, a farmer a cobbler etc.). A great many ideas are possible in this manner. No repetitions are allowed. The game can go round a circle of 30-40 persons.

Variations

a. Sounds are allowed, but not speech.
b. Speech also is included in the acting.
c. An additional prop is given—a stick, a cup, a box etc.
d. People can act in pairs (but with no previous preparation).
e. Roles can be allotted to pairs—mother-child, thief-policeman, horse-rider, doctor-patient, etc.

CATEGORISATION GAMES

Game 15: ***Colour, colour***

This is a children's game which can be adapted for use in training. One person is the leader, the others move about freely. The leader shouts: *Colour, colour*, the group asks: *What colour?* The leader names any colour she wishes. Everyone must run and touch something of that colour before the leader counts to three (or five, or ten). Those who fail to do so are out of the game. (Any suitable jingle in the local language can also be used). Leaders are changed after every round.

One can vary this game using rare and difficult colours. For a change, shapes or sizes, or some other quality can be called out too.

Game 16: ***Group yourselves***

The leader shouts out: *All those with long hair* or *All those with blue in their dress* or *All with coloured bangles* etc., and those who belong to the group must come forward. What is called out depends on the people in the room. Leaders are changed after two to three rounds.

Game 17: ***Why?***

This is a more difficult version. One person is sent out of the room. The rest are divided into two groups on any agreed basis e.g. tall/short. The person sent out is called in and asked to guess on what basis the division has been made. The reason may be different every time but must be clearly visible.

SENSORY GAMES

Game 18: ***Who spoke?***

One person is blindfolded. Six or seven others surround her in a circle and softly call out her name, one by one. She must correctly identify the persons who spoke by pointing towards the voice. All can play by turn.

Variations

1. Each person can instead sing one line of a song. The game now becomes *Who sang?*.
2. One can also find out by touch alone who each person is.

Game 19: ***Limes (or guavas, oranges, mangoes etc.,)***

The players are seated in a circle. The trainer distributes one lime to each player, and explains that every one is different, and each player is to get to know her own lime. The trainer asks players to spend five minutes looking at their limes., and then close their eyes and spend another five minutes feeling them. After this the players sit in pairs and 'introduce' their limes to each other, informing their partner of their own lime's particular characteristics. The partners are then asked to exchange limes so that they may feel the differences. Next the trainer asks the pairs to join into groups of four or six. The members of each new group form a small circle, place their limes in a pile in the centre, close their eyes and feel about in the pile until they find their own limes. The trainer then asks all players to sit in a large circle again, collects all the limes, and redistributes them at random to the players. Players close their eyes and begin passing their limes to the right, touching each one until they identify their own. When a player identifies her lime, she keeps it and continues passing the other limes until all have been identified and taken. Finally the trainer discusses with the group the seldom-used sensory skills which they have been using.

GAMES FOR SPONTANEITY

Game 20: ***Pass a laugh***

Everyone sits in a circle. One person turns to face the person on her right and laughing. The partner must echo this laugh correctly. Next *she* turns to the person on *her* right and laughs, but in a different way. Her partner must echo it correctly. This is done until the circle is complete. Repetitions are not allowed.

Variations

a. Pass a mask (make faces).
b. Pass a body sound (make sounds using only the body, not the voice).
c. Pass a tune (simple tunes of 3-4 notes, or a line of song) or rhythm (clap a rhythm)

Appendix 3 IDEAS FOR ACTIVITIES FOR THE CLASS ROOM

Part 1 : Sensory Skills

1. Locating and Naming Common Objects
2. Locating and Naming Parts of the Body
3. Observing and Naming Objects
4. Listening to Common Sounds
5. Tasting Sweet Foods
6. Exploring Smells
7. Exploring Objects by Touching
8. Naming Common Objects from Memory
9. Naming Parts of the Body from Memory
10. Light and Dark
11. Cold and Hot
12. Soft and Hard
13. Distinguishing Tastes
14. Distinguishing Sounds
15. Distinguishing Smells
16. Smooth and Rough
17. Distinguishing Objects by Touch
18. A Colour Game
19. A Matching Game in Touching
20. Recognising Objects by Smelling
21. Recognising Foods by Tasting
22. Recognising Objects by Sounds
23. Observing Details in Objects
24. Observing Parts of Objects
25. Recognising an Object from a Part

Part 2 : Motor Skills

26. Pulling and Pushing
27. Rolling a Ball
28. Building with Blocks
29. Nesting Objects
30. Putting Small Objects in a Jar
31. A Game of "On Again, Off Again"
32. Climbing Steps
33. Zipping and Unzipping
34. Pounding with a Hammer
35. Kicking a Ball
36. Slow and Fast
37. Sweeping
38. Pouring Water
39. Blowing Bubbles
40. Opening and Closing a Bottle with a Screw Lid
41. Stringing Beads
42. Hopping on Two Feet
43. Jumping
44. Positions *Over* and *Under*
45. Positions *Behind* and *In Front Of*
46. Position of *Between*
47. Open and Closed Positions
48. Walking a Straight and a Wavy Line
49. Walking, Running, Jumping
50. Building Short and Long Structures
51. Building Structures from Models
52. Unbuttoning and Buttoning
53. Untieing and Unlacing

Part 3 : Art

54. Colouring with a Crayon
55. Finger Painting with One Colour
56. Using a Flannel Board to Make a Picture
57. Forming Shapes by Tearing
58. Finger Painting with Two Colours
59. Arranging and Pasting Precut Shapes
60. Painting with a Tool : *Sponge*
61. Glass Wax Painting
62. Colouring with Crayons
63. Sand Painting
64. Making Shapes with Pipe Cleaners
65. Making Art Objects for Special Occasions
66. Using a Pencil
67. Playing with Play Dough
68. Marking with Chalk
69. Making a Collage
70. Free Cutting with Scissors
71. Making Designs by Folding and Cutting Paper
72. Painting on an Easel
73. Making Three-Dimensional Objects

Part 4 : Music

74. Clapping to Music
75. Rhythmic Movement
76. A Song to Learn Names
77. Running to Music
78. Singing about Everyday Tasks
79. Free Dancing to Music
80. Marching to Music
81. Rhythm and Hand Movements
82. Listening to Music
83. Nursery Rhymes
84. Singing about Your Feelings
85. Exploring Pitch of Sounds
86. Listening to Loud and Soft Music
87. Listening to Fast and Slow Music
88. Finger Play to Music
89. Play Rhythm Instruments

Part 5 : Books

90. Naming Pictured Objects
91. A Sensory Book
92. Comparing Real and Picture Objects
93. Personalising Pictures
94. Identifying Multiple Pictured Objects
95. Interpreting Action Pictures
96. Nursery Rhymes
97. Informational Books
98. Reading a Story
99. Listening to Stories on Records
100. A B C Books : 1
101. A B C Books : 2
102. Number Books

Part 6 : Dramatic Play and Games

103. Pretending To Be Animals
104. Peek-a-Boo
105. Playing Family Roles
106. Dressing Up
107. Playing House
108. Follow this Little White Road
109. Simon Says
110. Talking on the Telephone
111. Baking "Cookies"
112. Playing Grocery Store
113. Playing Mail Carrier
114. Playing with Boats
115. Camping Out
116. Follow the Leader

Part 7 : Puzzles

117. One-Piece, Whole-Object Puzzle
118. One-Piece, Whole-Object Puzzle
119. Two-Piece, Whole-Object Puzzle
120. Two-Piece, Divided-Object Puzzle
121. Three-Piece, Divided-Object Puzzle
122. Four or five-Piece, Divided-Object Puzzle

Part 8 : Sorting and Ordering

123. Matching Like Objects
124. Sorting Objects
125. Sorting by Colour
126. Sorting by Size : *Little / Big*
127. Sorting by Function
128. Sorting by Soft / Hard Qualities
129. Sorting Multiple Objects
130. Sorting Multiple Kinds of Objects by Size : *Little / Big*
131. Ordering Objects by a Pattern
132. Ordering Objects by Size
133. Sorting by Shape : *Round / Square*
134. Sorting by Shape : *Round / Triangle*
135. Matching Pictures
136. Ordering Pictures in a Temporal Sequence

Part 9 : Mathematics

137. Numbers One and Two
138. Role Counting *(One to Ten)*
139. Counting Objects in Sequence
140. Recognising Shapes that are Round
141. Recognising Shapes that are Square
142. Recognising Shapes that are Triangular
143. Matching Shapes
144. Finger Play with Numbers
145. Counting Song
146. Counting To Find Total Number of Objects
147. Counting to a Specified Number
148. Counting Objects to a Specified Number

Part 10 : Science

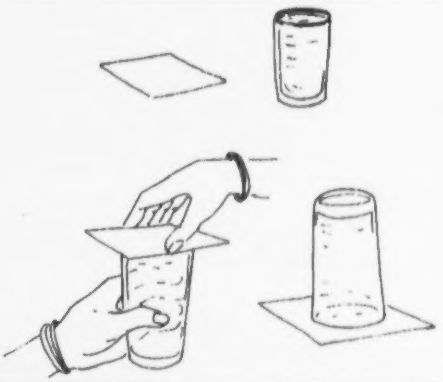
149. Kinds of Weather
150. Air
151. Using a Flashlight
152. Water Properties
153. Nature Collections
154. Colour Changes
155. Mechanics
156. Growing Plants
157. Seasons of the Year
158. Magnets
159. Ice
160. Changing Ingredients in Cooking
161. Insects

Source : Learning Activities for Preschool Children **Watrin R & Furfey P.H.** Van Nostrand, New York **1978**

Appendix 4 SCIENCE ACTIVITY CARDS

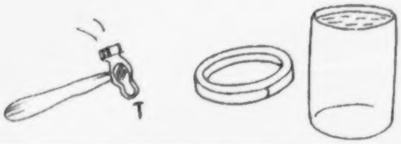
WATER AND THE CARD MAGIC

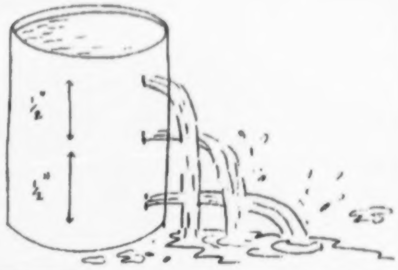
Fill the glass with water to the brim. Place a rectangular piece of card carefully on the glass and press it down slowly with your palm. The card should not touch the surface of the water and should not get wet. Holding the card fully with the palm of your hand, quickly upturn the glass and carefully remove your palm. Observe carefully what happens to the water in the glass. How do you think the water stays inside the glass without pouring out? How long were you able to hold it like that?



WATER-HEIGHTS AND DISTANCES

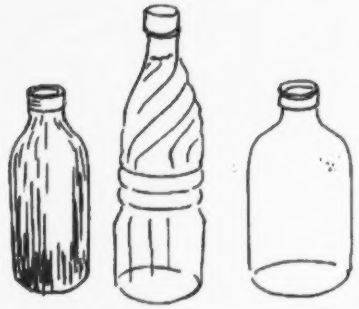
Take an old tin can and make three vertical holes with a nail on its side. The holes should be at a distance of half an inch from each other. Fix cellotape on the holes. Pour water into the tin upto the brim. If you remove the cellotape, how will the water come out of the holes? Watch the fun!





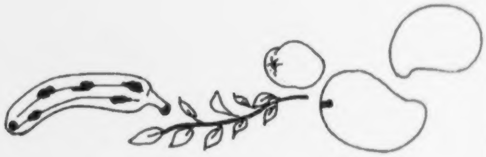
WATER IS A COLOURLESS LIQUID

Take water in a colourless glass. Pour water in three other bottles of different colours. What colour is the water in each of them? Does the water change colour? Then why does it look different in different coloured bottles? *Water has no colour of its own.*



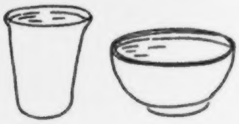
WATER IS PRESENT IN ALL LIVING THINGS

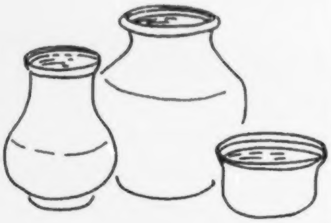
Take a piece of fruit or vegetable. Look at it carefully and leave it in the room for two days. Look at it again after this time. What do you notice? Can you describe it? *The water inside has dried up and made the fruit shrivel up.*



WATER HAS NO SHAPE OF ITS OWN

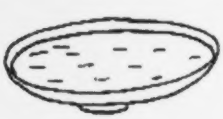
Pour some water into a straight glass. What shape does the water have? Yes, it is straight like the glass. Now, pour it into a thin long bottle. What shape does the water have? It is long and thin. Pour the same water in differently shaped bottles. Each time, the shape of the water will also change. This is because *water has no shape of its own. It takes the shape of the container into which it is poured.*

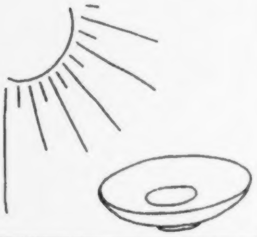




WATER EVAPORATES

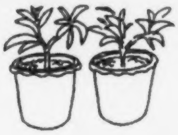
Pour some water into a shallow plate and leave the plate outside in the sun. If you leave it like that for a few hours, what do you think will happen to the water in the plate? Go outside and look at the water in the plate. It would have disappeared. Why? *The heat of the sun has caused the water to evaporate. The water has gone up and has got mixed with the air around us.*

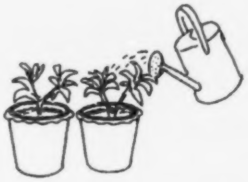


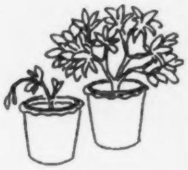


WATER IS ESSENTIAL FOR LIVING THINGS

Place a plant in one pot and another in a second pot. Pour water every day into the first pot. Do not pour any in the second pot. What do you think will happen to the plant in the second pot after a few days? Observe both the pots. *The plant which gets no water dies.*

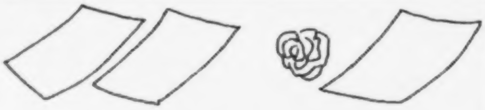


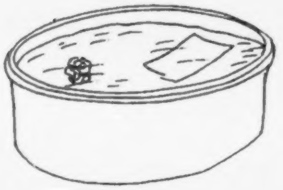




WATER AND THE FUNNY PAPER

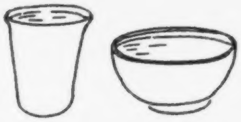
Take two identical pieces of paper. Roll up one piece into a ball and keep the other one flat. Float both pieces of paper in the bowl of water. What will happen to each of them? Will they float or sink? When you actually do the experiment, observe carefully what happens. Why does this happen?

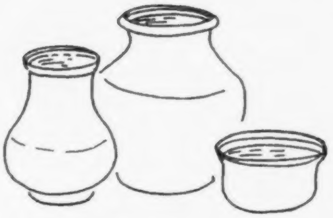




HOW MUCH WATER CAN IT HOLD?

You need to have three or four differently shaped containers. You also need a measuring cup. Guess how many cups of water each of the containers will hold. Measure and pour water into each of them with the cup. Did you guess correctly? Keep practising, until your guess is nearly correct.





THE USES OF WATER

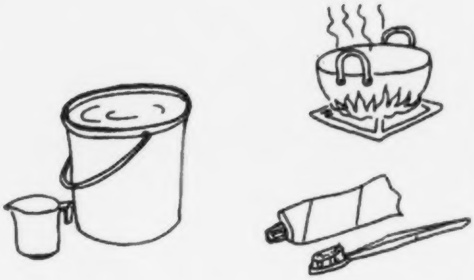
What are the various ways you use water during the day? What would happen if there were no water for doing all this?

You use water while:

1. Brushing your teeth and washing your face
2. Drinking
3. Washing after using the toilet
4. Bathing
5. Washing after coming home from school

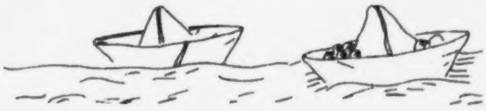
Your mother also uses water while:

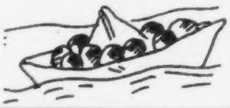
1. Cooking
2. Washing
3. Cleaning



WATER-MAKING A BOAT

Make some paper boats. Float them on water. Put some small stones inside the boats. Count the number of stones you put in. How many did you use before the boat started sinking? Will the size or shape make any difference to the number of stones that the boat can hold?

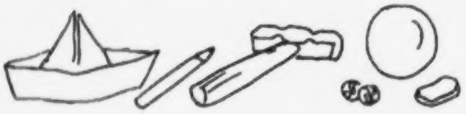


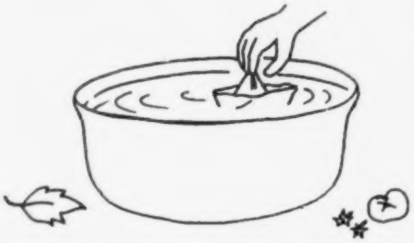


WATER-WILL IT SINK OR FLOAT?

Take a bowl of water. Collect different kinds of objects.

Pick one object. Do you think it will *float* or *sink* when you put it in water? Observe what happens when you do. Was your guess correct? Repeat this for each of the objects. Also observe very carefully to see if there were some objects which floated at first and then sank. Why do you think this happened?





Appendix 5 THE USE OF VIDEOS

With the advance of technology there are several audiovisual methods, such as video films, which have been made specifically for the purpose of enhancing learning. These have, for example, documented some of the following:

a. good programmes;
b. some interactions of skilled teachers;
c. the negative influences of too much pressure placed on children;
d. some ideas for creating simple toys and activities for children.

It is better to screen videos only after a prior viewing. This is necessary firstly to assess the use and relevance of the content, and the context in which they were first made. A list of suitable videos is attached. Trainers can study this analysis and decide about their use depending on the content and the targetted audience. Also in case the video is not in the spoken language of the group, the trainer needs to preview it several times in order to be prepared to give a running commentary in the participants' language, turning off or reducing the volume of the sound track. The trainer needs to prepare a set of questions or discussion guidelines before the viewing. Before the screening it would help to make sure that:

the language of the video is understood by the trainees;
the content of the film is not too alien;
the context of the programme of the film is to do with young children;
the film deals with interesting activities for children;
the film will help trainees get ideas for developing teaching materials to make learning lively.

Videos can be screened during a regular session, or as a special evening session, but not just for entertainment. Before screening, a brief introduction about the context is made. This will include details about who made the film, where and when it was made (especially if it is a culturally alien one) and what is broadly expected for participants to look out for. The video is then shown along with a commentary if necessary.

A discussion can follow the screening. Pointed questions to participants can ascertain if they have noted all the major points as well as any significant details. They are asked to substantiate their observations by means of actual references to the film. The issues are then gone into in depth.

If needed and the participants agree, the video is shown a second time. This time the controls on the machine can be used to draw attention to specific points, reflecting on each point before moving on to the next. One can establish links, look again at details, or examine something in depth in this way. Usually this involves a lively discussion. After this intensive analysis, participants may like to see the video again, after an interval of several days. The use of videos can broaden and enrich the participants' knowledge and their perceptions of regional, linguistic and cultural differences.

1. *CD-1*

Name	**Early Childhood Growth & Development** What is child growth and development ?	
Duration	15 minutes	Language : English
Produced by	University of Harvard for UNICEF	
Target audience	Programme officers of UNICEF and funding bodies. Coordinators and trainers of Early Childhood programmes. Students of welfare and child development.	
Abstract	Leading pediatrician, Dr. Berry Brazelton in a talk for UNICEF personnel equips them with knowledge about growth norms and factors that facilitate the development of a child's mind and body. The recording is interspersed with visuals of children in different cultural settings.	
Comments	Subheadings and dubbing in regional languages needed. The information in all parts is significant for policy. The appropriateness of useful traditional practices needs discussion.	

2. *CD-2*

Name	**Early Childhood Growth & Development** Why is attention to child development important ?	
Duration	16 minutes	Language : English
Produced by	University of Harvard for UNICEF	
Target audience	Policy makers in Government as well as voluntary bodies.	
Abstract	Mr. James Grant, former Executive Director of UNICEF is interviewed by Robert Myers, Consultant on ECE to UNICEF. This discussion is specially arranged for UNICEF programme officers. He emphasises a holistic approach; nurturance and care are as important as health and need to capture political attention. Discussion also points to the need to re-emphasise the value of traditional child care patterns.	
Comments	Useful to clarify objectives and rationale for awareness campaign.	

3. *CD-3*

Name	**Early Childhood Growth and Development** Visual & Auditory Alertness in the New Born. Excerpts from a Thai parent video.	
Duration	5 minutes	Language : English
Produced by	Available UNICEF	
Target audience	Students of Child Development, health workers, parents.	
Abstract	Demonstrates the sensory abilities, actions and responses of new born infants; also the methods by which parents can provide stimulation.	
Comments	Excellent way to begin study of children and create curiosity and awareness about young children's characteristics.	

4. *CD-4*

Name	**Early Childhood Growth & Development** Malnutrition.	
Duration	3 minutes	Language : English
Produced by	Available UNICEF	
Target audience	Health workers, community workers.	
Abstract	Vividly reveals impact of malnutrition and documents effects of some nutritional rehabilitation programmes in Latin America.	
Comments	Useful for stimulating discussion.	

5. *CD-5*

Name	**Early Childhood Growth & Development** Comparision of 2 Thai children.	
Duration	3 minutes	Language : English
Produced by	Available UNICEF	
Target audience	Parents, health workers, community workers.	
Abstract	Shows differences in clinical and behavioural terms between healthy and malnourished child before and after nutritional rehabilitation.	
Comments	Simple and effective teaching tool from a developing country. Good for discussion on how audio-visual aids can be used.	

6. *CD-6*

Name	**Early Childhood Growth & Development** Cognitive development.	
Duration	10 minutes	Language : English
Produced by	Peter Jordan	
Target audience	Students of Psychology and of Child Development, teachers, and trainers.	
Abstract	Uses examples of real children as well as graphics to elucidate Piaget's theory of cognitive development, and its stages and processes.	
Comments	Easy introduction to Piaget. Needs to be dubbed in Indian languages, as language and accent may be a barrier to understanding.	

7. *CD-7*

Name	**Early Childhood Growth & Development** A Cross-cultural Approach to Development of the Child-Cognition.	
Duration	20 minutes	Language : English
Produced by	Bay State Film Productions	
Target audience	Students of Psychology & Child Development.	
Abstract	Draws on examples from three widely different cultures in Latin America, Asia and Africa to demonstrate the various stages of cognitive development in children from birth to school age, using similar questions and tasks.	
Comments	Rich in material but needs dubbing in regional languages as language/accent may be a barrier to understanding. Visuals hazy and unclear.	

8. *CD-8*

Name	**Balvikas** (Child Development) Infancy Parts 1,2 Toddlerhood Parts 1,2 Early Childhood Parts 1,2	
Duration	30 minutes each section; total 3 hours for 6 sections	Language : Hindi
Produced by	Prakriti, Nirmala Niketan College of Home Science, Bombay	
Target audience	Parents, teachers, students of Child Development, trainers.	
Abstract	Part I of each section deals with physical, motor and cognitive development and Part 2 with personal and social development. Each domain of development is documented step by step with several examples, interspersed with commentary by Child Development specialists.	
Comments	Well planned, designed and edited. However, since most examples are drawn from affluent families/ institutions, sense of identification and familiarity in viewers is reduced and cultural alienation and a false impression that development needs luxurious environment is created.	

9.		*CD-9*
Name	**Early Childhood Growth and Development** Bathing Babies in Three Cultures.	
Duration	12 minutes	Language : English
Produced by	Available UNICEF Regional Office for South Central Asia, Delhi.	
Target audience	Students of Child Development and Anthropology, teachers, general.	
Abstract	A classic short film compered by anthropologist Margaret Mead, made in 1936. Shows how babies are bathed in three different cultures and comments on significance of differences in child-rearing styles for child development.	
Comments	Poor visuals and inaudible commentary. Immensely worth seeing to study insights gleaned 60 years ago and compare with current knowledge and methodology.	

10.		*CD-10*
Name	**Early Childhood Growth and Development** Sibling Rivalry.	
Duration	3 minutes	Language : English
Produced by	Excerpts from a Thai parent video UNICEF Regional Office for South Central Asia Delhi.	
Target audience	Students of Child Development, teachers, parents, trainers, health workers.	
Abstract	Demonstrates the feelings and behaviour of a toddler when new sibling is born.	
Comments	Simple and effective teaching tool for parents. Can be studied by communicators for effectiveness of audio-visual aids.	

11.		*CD-11*
Name	**Early Childhood Growth and Development** A Cross-cultural Approach to the Acquisition of Sex Roles and Social Standards.	
Duration	25 minutes	Language : English
Produced by	Bay State Film Productions	
Target audience	Students of Child Development, Anthropology, teachers, trainers.	
Abstract	Draws on illustrations from three widely differing cultures in Africa, Asia and Latin America to analyse how sex roles are acquired and strategies used to socialise children according to the moral and social standards of each society.	
Comments	Conceptualised by Jerome Kagan, conveys difficult concepts with ease, but commentary is difficult and needs close attention. Dubbing in regional languages needed. Visuals hazy.	

12.		*CD-12*
Name	**Early Childhood Growth & Development** Low cost indigenous toys. Excerpt from a Thai Parent education video.	
Duration	3 minutes	Language : English
Produced by	University of Harvard for UNICEF	
Target audience	AWW and pre-school teachers, community workers.	
Abstract	Low cost indigenous materials as well as waste materials can make excellent play objects with appealing colours.	
Comments	Motivating content for community workers, and can generate ideas for creating material. Visuals are of poor quality.	

13. CD-13

Name	**Jean Piaget-Developmental Stages of the Child**	
Duration	30 minutes	Language : English
Produced by	Indira Gandhi National Open University, Delhi	
Target audience	Trainers, students of Child Development, Psychology and Education.	
Abstract	Describes the five stages of development from 0 to 6 years with examples of various experiments carried out with children and elucidated by an expert commentator.	
Comments	Useful for curriculum planners/trainers to understand nature/limitations of children's thinking.	

14. CD-14

Name	**The Story of Childhood :** Learning to Think	
Duration	25 minutes	Language : English, Hindi
Produced by	Education and Prevention of Child Disability Section. UNICEF, ROSCA, Delhi	
Target audience	Parents, *anganwadi* trainers, AWW , students of Child Development, teachers.	
Abstract	The story of a child's cognitive development from birth to two years. Shot in a rural setting in Haryana, the film focuses on a baby growing up surrounded by the family, making use of daily experiences and activities to develop concepts. Cognitive growth arises from everyday experience but is linked to stimulation and encouragement.	
Comments	Fine visuals help draw concepts about child development from daily life. Commentary is stilted and heavy, leaving little time to think.	

15. CD-15

Name	**Child Rearing in India**	
Duration	25 minutes	Language : English
Produced by	TAG TV for Ministry of Health and Family Welfare and V H S of India	
Target audience	Child care workers, students of Child Development, general.	
Abstract	Traditional culture of rearing children and common practices in India, in various communities, with focus on age 0-2 years. These practices are transmitted from generation to generation. Indian family has a significant role in child care. The fathers do not play a significant role.	
Comments	Can be starting point to elicit experiences of differences in child rearing practices and their impact on children.	

16. CD-16

Name	**Early Childhood Growth and Development** Language Development.	
Duration	13 minutes	Language : English
Produced by	Peter Jordan	
Available	UNICEF	
Target audience	Students of Psychology & Child Development, teachers and trainers.	
Abstract	Uses combination of graphics and examples of real children from a variety of cultures world-wide to delineate the various universal stages of language development, and the conditions most conducive to language development. Brief introduction to Chomsky's theories.	
Comments	Easy introduction to Chomsky's theory of language development. But language and accent may be a barrier to understanding. Dubbing in Indian language needed.	

17.		ECE-1
Name	**Saste Khilone** (Low Cost Toys)	
Duration	40 minutes	Language : Hindi
Produced by	Norwegian Agency for Development (NORAD)	
Target audience	AWW, preschool teachers, also school-age children in theatre and craft workshops.	
Abstract	Young children watch with awe and wonder as adults create a train out of old cartons or pieces of rubber. Older children enjoy the process itself. Arvind Gupta demonstrates the procedure for making a few toys and gives ideas for others.	
Comments	Slow-paced, but this can be overcome by children being part of the demonstration.	

18.		ECE-2
Name	**The Rising Sun**	
Duration	20 minutes	Language : English
Produced by	Andhra Mahila Sabha College of Education, Hyderabad	
Target audience	AWW, Balwadi and preschool teachers, Principals and co-ordinators of voluntary organisations, and government officials.	
Abstract	The first half gives a realistic portrayal of the negative aspects of the prevailing urban "nursery school " type of education. The second half shows how children get opportunities for healthy growth and "learning by doing" in an *anganwadi*.	
Comments	Powerful contrast between ideal and reality provides excellent opportunity for evaluation and discussion even though some examples are contrived.	

19.		ECE-3
Name	**Pressures on Preschool Children in India**	
Duration	30 minutes	Language : English
Produced by	Educational Media Research Centre, University of Poona	
Target audience	Parents, principals of schools, trainers, teachers of ECCE, administrators.	
Abstract	Shows programme of typical English-medium nursery schools and their effects on children. Interviews parents and their reasons for sending children to such schools and analyses consequences.	
Comments	Useful for parent/teacher meetings and other occasions to discuss impact of preschool education. Intended for middle-class audiences as examples relate to urban nursery schools.	

20.		ECE-4
Name	**Preschool Admission Anxiety Syndrome**	
Duration	34 minutes	Language : English
Produced by	Available UNICEF	
Target audience	Parents, principals of schools, teachers, counsellors and general viewers.	
Abstract	A recent form of acute anxiety for young couples is the schooling of children as early as age three. This distress transferred through pressures of learning numerous facts is detrimental to children's health. Presented by a pediatrician, the film has several parents pouring out tales of anguish when children are forced to speak in English and have be prepared with a set of responses even before learning can begin.	
Comments	Content repetitive despite the issue being so central. Needs better presentation with well-thought-out base of child development theory. Visuals of interview sessions would be useful.	

21. *ECE-5*

Name	**Joyful Learning**
Duration	32 minutes Language : English
Produced by	UNICEF, East India, Calcutta
Target audience	AWW trainers and other ECE personnel, students of ECE and Education.
Abstract	Fine visuals capture some of the characteristics of an optimal learning environment and present several ecological and economic aspects of Early Childhood Education in India. The major theme of the programme is development of low-cost play materials and teaching resources through active demonstrations. Set in Bengal, the film captures a wide variety of activities easily possible with young children in a modest setting.
Comments	Suitable for a variety of audiences. Films of different regions can help foster inter-regional awareness. Commentary needs to clarify objectives as there seems to be confusion whether the focus is ICDS in Bengal or preparing low-cost teaching material.

22. *ECE-6*

Name	**Stories, Language, Learning**
Duration	50 minutes Language : English
Produced by	B B C for Open University
Target audience	Teacher, trainers, parents.
Abstract	The theme is the importance of story-telling for all aspects of children's development—cognitive, emotional and language. This is illustrated with numerous examples of close observation of children/teachers. Themes stressed are the link with later educational success in school, techniques of story-telling, role of parents, bilingualism, and aspects of language learning.
Comments	Carefully researched and based on close observation of children, this film makes all its points through attractive visuals of learning situations and a well-planned commentary. Though the atmosphere of schools and homes may be culturally different and difficult to comprehend for Indians, and the accents confusing, the richness and depth of the presentation make it worth the effort of several viewings for better understanding.

23. *ECE-7*

Name	**Working with Under Fives** Developing observation skills.
Duration	37 minutes Language : English
Produced by	B B C for Open University
Target audience	Students of Child Development and teachers of ECE.
Abstract	The film provides a guide for the development of observational skills and their feedback into teaching. It delineates three approaches to observation—the target child, target teacher and target group, illustrating each with five minutes of observation of the target followed by analysis and interspersed with comments. Playback of such films is one of the techniques used for training teachers.
Comments	A rich source of learning even though the setting is culturally alien. However, only those with advanced knowledge of English and ability to follow regional accents may profit. A useful film for advanced students.

24. ECE-8

Name	**Chhoti Chhoti Baaten** (Little Things)	
Duration	27 minutes	Language : Hindi
Produced by	Norwegian Agency for Development (NORAD)	
Target audience	AWW, parents, preschool teachers, Balwadi teachers.	
Abstract	Children are inquisitive and curious about their environment; exploration and adventure will enhance their creative potential. Their learning environment needs to be exciting as exemplified in this film through several examples of creating teaching materials from flowers, leaves, twigs or stones, etc.	
Comments	Full of ideas for enriching the preschool classroom as well as aspects of Early Childhood Growth & Development. Teaching materials can be effectively created from waste materials.	

25. ECE-9

Name	**Story Telling Parts I and II**	
Duration	20 + 20 minutes	Language : Hindi
Produced by	Indira Gandhi National Open University, Delhi	
Target audience	AWW, and other workers in preschool settings.	
Abstract	Presents various methods of story telling, using different types of aids such as puppets, dolls, charts, actions, mime, pictures, etc. Children's reaction to each are shown, linked by explanatory commentary.	
Comments	Fine visuals lucidly convey the texture of each example and focus on teacher skills. Dubbing in all regional languages needed.	

26. ECE-10

Name	**Early Schooling of Children**	
Duration	35 minutes	Language : English
Produced by	A.K. Gulati	
Available	UNICEF, Delhi	
Target audience	Parents, principals, teachers, school counsellors, policy makers and general viewers.	
Abstract	Excessive burden on preschool children at the age of 3 and its impact on children's health and development is documented. Parents' ambitions and aspirations add to these pressures.	
Comments	Good starting point for discussion about objectives and meaning of ECE and parental expectations of it.	

27. ECE-11

Name	**Learning Through Play**	
Duration	20 minutes	Language : English + Tamil
Produced by	ACCESS, M.S.Swaminathan Research Foundation and Department of Social Welfare Tamil Nadu	
Target audience	Trainers, teachers and organisers, policy makers.	
Abstract	Documents an actual workshop for rural mothers and AWW, using play as a method to help participants understand the use and value of play in ECE. Shot in rural setting in Tamil Nadu with commentary emphasising value of play in ECE.	
Comments	Demonstrates use of play as a training methodology and its feasibility.	

28.		*P-1*
Name	**Early Childhood Education**	
Duration	16 minutes	Language : English
Produced by	SCERT, Tamil Nadu and UNICEF	
Target audience	AWW, Balwadi and preschool teachers, volunteers, coordinators of NGOs	
Abstract	Describes the positive influence of intervention by SCERT in providing quality education in rural Tamil Nadu. The programme is run on innovative child-oriented lines with emphasis on teacher training. Officials interviewed also understand the significance of quality in ECE.	
Comments	Powerful commentary with sensitive shots of children. Useful to initiate discussion on ECE methodology. Contrasts between upper class and lower class child care settings are sharply captured. Good to see male ECE workers.	

29.		*P-2*
Name	**Entry Point : Child Care in Nepal**	
Duration	28 minutes	Language : English
Produced by	SETOGURANS, National Child Development Center and UNICEF, Nepal	
Target audience	General viewers, NGOs working for women and children, women's groups	
Abstract	Rampant poverty makes basic survival a hard task. When women need to go long distances to get fuel and fodder, it is the young ones who bear the brunt. With the intervention and training support of volunteers, women in the community get together to create an alternative neighbourhood child care programme working to evolve quality child care.	
Comments	Good for generating ideas for community participation. Can be screened for community groups to motivate formation of cooperatives.	

30.		*P-3*
Name	**Anganvadi Azaikiradu**	
Duration	38 minutes	Language : Tamil
Produced by	Tamilnadu Govt. Social Welfare Department	
Target audience	AWW trainers of ECE, general viewers, parents, students.	
Abstract	A set of six short films on different aspects of typical SIDA-assisted ICDS programmes, including daily activities of *anganwadi* and relations with community.	
Comments	Useful as an initial orientation to ICDS programme.	

31.		*P-4*
Name	**An Innovative Approach to Child Care** i. Health and Hygiene Practices in Day Care. ii. Caring for Infants iii. Caring for Toddlers	
Duration	20 minutes	Language : English
Produced by	Bernard van Leer Foundation, Teenage Mothers Project Caribbean Media Services, Jamaica.	
Target audience	Trainers, day care workers.	
Abstract	Describes a day's routine in a well-ordered creche for young children, emphasising activities, hygiene, relationships.	
Comments	Useful to create inter-cultural awareness. However, settings & provisions very luxurious by Indian standards, hence may not lead to immediate application.	

32.

P-5

Name	**My Favourite Anganwadi** (En iniya Anganvadi)	
Duration	20 minutes	Language : Tamil(dubbed)
Produced by	CIET, (NCERT) , Delhi	
Target audience	AWW trainers, communities and parents	
Abstract	Describes a typical day's activities in an *anganwadi*.	
Comments	A good introduction to the *anganwadi* for orientation of AWW, parents & community.	

33.

P-6

Name	**The Theme Approach to Early Childhood Education**	
Duration	23 minutes	Language : English
Produced by	UNICEF Hyderabad	
Target audience	General viewers, AWW, preschool teachers, students of Child Development and Social Work	
Abstract	Programmes for young children need to be participatory, simple and close to their repertoire of experience, yet a little challenge along with variety is essential. A thematic approach to the teaching-learning process makes the preschool environment child-oriented and fun. The theme approach is used in *anganwadi* settigs as this describes an ICDS centre in A.P.	
Comments	Good to enthuse teachers in preschool settings and facilitate ideas for activities as well as inter-regional awareness. The use of indigenous toys and crafts (leather puppets) would encourage the use of local crafts in the curriculum.	

34.

P-7

Name	**A Good Beginning**	
Duration	19 minutes	Language : English
Produced by	Computer Maintenance Corporation Ltd.	
Target audience	General viewers, preschool teachers, AWW.	
Abstract	Being away from home for the first time, children learn best in familiar environments. "Apnalaya" was set up in Bombay in an urban slum to provide learning experiences to an economically deprived group. The film covers the special efforts and innovative activities in the ECE centres towards providing developmentally appropriate programmes.	
Comments	Interactive experiences of children in a homely setting. Commentary sets out the basic tenets of ECE.	

35.

P-8

Name	**Going to Scale**	
Duration	15 minutes	Language : English
Produced by	Aga Khan Foundation	
Target audience	AWW and other workers in pre-school settings.	
Abstract	Cognitively oriented programme for preschool children (COPPC) is an innovative programme designed by Ms. Indira Swaminathan. It is participatory, low-cost and based on knowledge of children's responses, music, rhythm and movement This methodology has been extended further to train AWW to the preschool component in rural Karnataka and urban slums.	
Comments	Visuals are hazy in quality. The stills are less appealing, but the content is useful as an example of the teaching methodology.	

36. *P-9*

Name	**A small door opens**	
Duration	15 minutes	Language : English
Produced by	Ministry of Human Resource Development and UNICEF	
Target audience	General viewers, teachers, parents, students of Social Work and Child Development.	
Abstract	This film describes the ICDS scheme, with its package of services for children, set in a small town, with excellent documentation of detail and the hope it provides to the community. A comprehensive record with charts and statistics.	
Comments	Excellent visuals and strong commentary. The film is good learning material for students on welfare schemes and provisions The charts illustrate ICDS objectives succinctly. Revision of statistics would be useful as figures get out of date quickly.	

37. *P-10*

Name	**Mukhya Sevika**	
Duration	30 minutes	Language : English
Produced by	UNICEF, Hyderabad	
Target audience	Supervisors, managers, organisers of ECE programmes.	
Abstract	Shows the role of a supervisor in a rural *anganwadi*, the problems encountered by her and the strategies used to address them.	
Comments	Excellent realistic examples help to establish the validity and utility of this film. Useful for those involved in supervision. Much of the theoretical part can be ignored.	

38. *P-11*

Name	**Taking Care of Our Children**	
Duration	18 minutes	Language : English
Produced by	S E W A , Ahmedabad	
Target audience	Parents, communities, NGOs, teachers, students of Child Development.	
Abstract	Describes the need for creches for children of women tobacco workers in Gujarat and their struggles. Origin of SEWA creches and typical creche programme are depicted, with comments from mothers, creche workers and organisers.	
Comments	Focusses attention on needs of working women and children 0-3 years, the most vulnerable, and on the steps in setting up the programme.	

39. *P-12*

Name	**Moving On**	
Duration	30 minutes	Language : English
Produced by	NCERT	
Target audience	AWW, and other workers in preschool settings. Co-ordinators and trainers of ECE programmes, NGOs and trainers.	
Abstract	Documents the life of children of migrant construction workers in larger cities and the efforts to care for them at work site by setting up of Mobile Creches. Activity with low-cost materials and programme for all age groups and in-service training described.	
Comments	Focusses on complexity of problems of underprivileged children and the skills and strategies needed to solve them. Powerful impact suggesting many points for discussion.	

40. *P-13*

Name	**Kanuvai Gopal**	
Duration	30 minutes	Language : Tamil
Produced by	Vidya Vikasini, Coimbatore	
Target audience	Students and teachers of ECE, general viewers.	
Abstract	Shows play activities in a rural Balwadi and how fun and learning can be combined. Emphasis on celebration of local festivals and involvement of older children and adults in the community.	
Comments	Useful orientation to the potential for play activities in Balwadis, and for involving schools and the community, though some situations seem contrived.	

41. *G-1*

Name	**Meena-Count your Chickens**	
Duration	14 minutes	Language : Tamil
Produced by	UNICEF, Bangladesh	
Target audience	Rural parents, animators, teachers, children, youth.	
Abstract	Lively animation film on theme of need to educate the girl child, using story, lyrics, music and fantasy. The message is attractively conveyed without didacticism.	
Comments	Useful for discussion on communication strategies suitable for different audiences.	

42. *G-2*

Name	**Nakusha** (The Unwanted Child)	
Duration	20 minutes	Language : English
Produced by	UNICEF, Delhi	
Target audience	General viewers, parents, teachers, activists.	
Abstract	Describes role of the girl child in the family, her invisibility and neglect.	
Comments	Useful for gender sensitisation, but not sharp or focussed enough.	

43. *G-3*

Name	**Girija**	
Duration	35 minutes	Language : Tamil
Produced by	Madhyam, Bangalore	
Target audience	General viewers, parents, and teachers.	
Abstract	A musical fantasy on the theme of the girl child, dealing with the differing social expectations for girls and boys and the ways to build self-confidence in girls.	
Comments	Good starting point for discussion on communication media and use of performing arts to convey messages.	

44. *G-4*

Name	**Women, Work and Child Care**	
Duration	23 minutes	Language : Tamil & English
Produced by	M.S.Swaminathan Research Foundation	
Target audience	Women's groups, activists, lawyers, students, teachers, policy makers, general.	
Abstract	Documents child care problems of women working in unorganised sector. Contrasts magnitude of need with actual services and their inadequacy, with the help of statistics and interviews. Possible solutions are only suggested.	
Commentary	Useful to create awareness on extent and nature of problem and stimulate discussion on solutions. Not focussed enough, needs further editing.	

45. *G-5*

Name	**A Right Denied**	
Duration	45 minutes	Language : English
Produced by	CWDS for FORCES	
Target audience	NGOs, women's groups, activists and general viewing.	
Abstract	Documents the child care problems of women in different occupations in all parts of the country, their needs and efforts to meet them. Commentators reflect on the gap between rights and laws on the one hand and actual services and benefits on the other.	
Comments	Beautifully shot & edited, well-researched and planned, but far too long to be used for discussions, with much repetition. Best used in sections, with replays and stop-start, for concentration.	

46. *G-6*

Name	**Anguish**	
Duration	18 minutes	Language : English & Tamil
Produced by	M.S.Swaminathan Research Foundation	
Target audience	Women's groups, activists, lawyers, students, teachers, policy makers, general.	
Abstract	Interviews with women in different walks of life document the social, legal, economic and physical constraints to breast feeding faced by working women, especially in the unorganised sector. Suggestions are made on the kind of support needed by working mothers from the State, employers & families to enable every child to enjoy his/her birthright—mother's milk!	
Commentary	Sharply focused and tightly edited. Useful to create awareness and stimulate discussion.	

Key
CD-Child Development
ECE-Early Childhood Education
P-Programme
G-Gender

Appendix 6 FURTHER READINGS

A. CHILD DEVELOPMENT AND EARLY CHILDHOOD EDUCATION

Allan K E. *The Early Years.* Prentice Hall, Inc. Englewood Cliffs V.I. 07632.
Introduces norms of growth and development in the period birth to six years. The significance of a stimulating and meaningful environment is described for its influence on the multifaceted aspects of development. The book clearly delineates the interdependence of growth in each of the areas for a holistic growth pattern.

Bee Helen. *The Developing Child.* Harpee and Row Publishers, New York 1986.
An introductory book for understanding children's physical, motor, cognitive, emotional and linguistic growth. Its special feature is that it highlights individual differences in growing. There is an attempt to sensitise the readers to cultural variations, expectations and norms. This book would be specifically of use to community workers. Its language is simple. It has a revised edition.

Pitchee, Feinburg and Alexander. *Helping Young Children Learn.* Van Nostrand, New York 1989.
There is a detailed description of several learning media for young children, e.g. music for children, drama for children, books for children. Each area is discussed in terms of its relevance, and usefulness. The significance of providing opportunity for experiences is related to enhancement in the major domains of growth.

Smart M S and **Smart R S.** *Children, Development and Relationships.* MacMillan Publishing Co., New York 1977.
This is an introductory book on child development which gives a description of patterns of growth in different domains. It is a book discussing growth in age-related sequence and hence good for field workers to get an idea of growth during infancy, preschool years etc.

Stann G and **Ugwuegbe D.** *Educational Psychology in a Changing World.* George Allen and Unwin, London 1980.
A very simple presentation of complex concepts in understanding human behaviour. This book would make good reading as it is written by a non-westerner and therefore the ideas about different cultures are naturally represented.

Walley L B and **Lorton J W.** *Introduction to Early Childhood Education.* Van Nostrand, New York 1979.
An excellent explanation for the use of multi-media experiences for children. There is discussion of various activities that will be useful for children in group settings, why they will be useful and how to organise them.

Watrin R and **Furfey P H.** *Learning Activities for Preschool Children.* Van Nostrand, New York. **1978.**
As the title suggests the book gives several ideas on the nature of preschool activities. Extremely well organised under different subject heads. A good reference for the Balwadi teacher for everyday activities and to generate variety in the preschool curriculum.

Werner David. *The Disabled Village.* Voluntary Health Association of India, New Delhi.
A book discussing children in the community, how to understand them, their behaviour in terms of age, needs and competencies. The book has excellent charts for an idea of growth milestones and pictorial representation of several age characteristics.

B. MANUALS AND GUIDEBOOKS FOR TEACHERS

Keith Warren. *Preparation for Understanding.* UNICEF **1975**. English, Hindi.
R. Muralidharan et al. *Children's Games.* NCERT **1981**. English.
Training of Trainers. PRIA **1981**. English , Hindi.
Creche Workers' Manual. NIPCCD **1983**. English, Hindi.
Mina Swaminathan. *Play Activities for Young Children.* UNICEF **1984**. English, Hindi, Tamil.
Guidebook for Anganwadi Workers. NIPCCD **1984**. English, Hindi.
Guidebook for Anganwadi Training Centres. NIPCCD **1984**. English, Hindi.
G. Pankajam. *Palli Munparuva Kalvi.* Gandhigram **1985**. Tamil.
Krishna Kumar. *The Child's Language and the Teacher.* UNICEF **1986**. English, Hindi.
Zakia Kurien. *Helping Children Learn.* Orient Longman **1988**. English, Hindi, Gujarati, Marathi.
Indira Swaminathan. *Playing and Learning.* Aga Khan Foundation **1989**. English, Kannada, Tamil.
Syllabus for Job Training of AWW and Guidelines for Instructors. NIPCCD **1989**. English, Hindi.
Mina Swaminathan. *The First Three Years.* UNESCO / UNICEF **1989**. English,Tamil.
Khel Khilaune Kagaz Ke (Games and Toys from Paper). EKALAVYA **1990**. Hindi.
Look, Live and Learn . Mobile Creches Bombay Aga Khan Foundation **1991**. English.
Activities for Preschool Children. Mobile Creches Bombay, Dept. of Social Welfare, Govt. of Goa **1991**. English.
Rajalakshmi Muralidharan and **Shobita Asthana.** *Stimulation. Activities for Young Children (0-3 years).* NCERT **1991**. English, Tamil.
Venita Kaul. *Early Childhood Education Programme.* NCERT **1991**. English, Tamil.
Organising Child Care Services Series (**1991** & **1992**). Indira Gandhi National Open University School of Continuing Education. English, Hindi.

1. *Introduction to Child Care and Development* **1991**.
2. *The Child : Development in the First Twelve Months* **1991**.
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Editor's note: *We regret that full details are not available for some of the publications.*

A practical easy-to-use guide book for trainers, this manual attempts to fill a gap by providing field tested methods in Early Childhood Education. The emphasis throughout is on play as being crucial to learning. By experiencing the nature of play for themselves, participants understand its pedagogic value and learn how it can be effectively used in the classroom.

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